

# Journal of the Royal Institute of British Architects

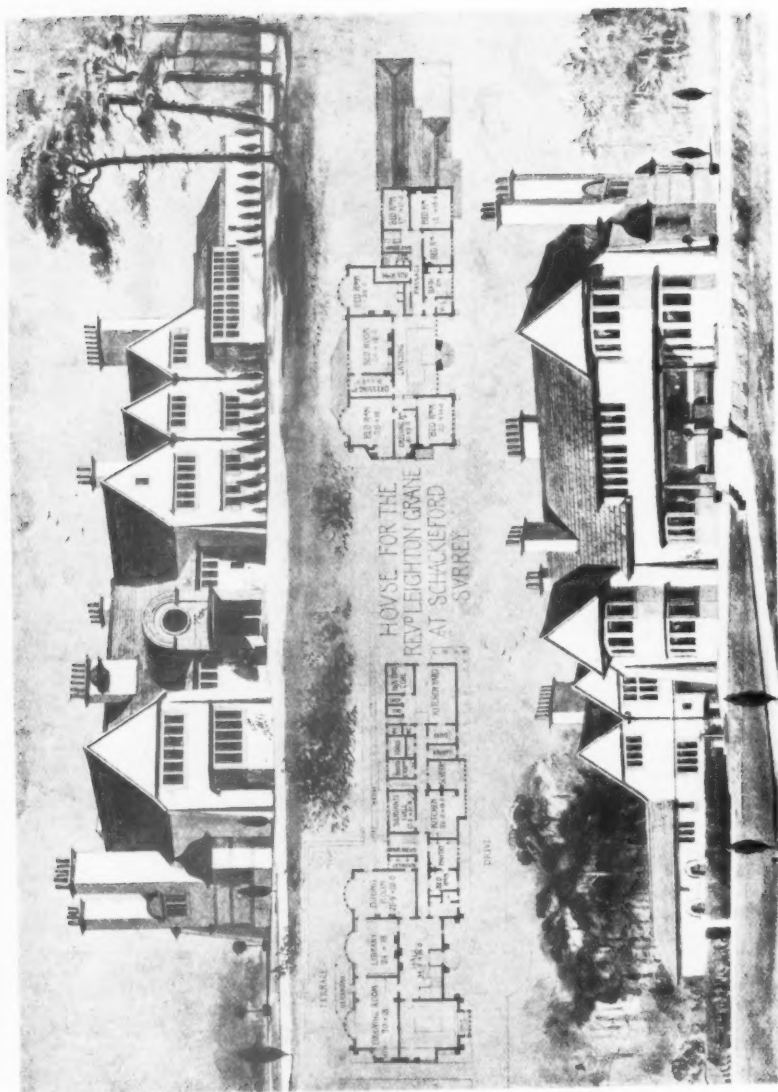
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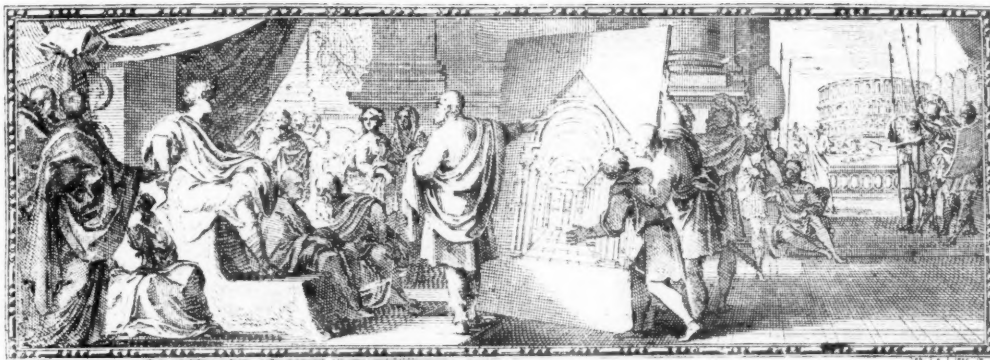
17 OCTOBER 1931

## Contents for 17 October 1931

	Page
HOUSE AT SHACKLEFORD, SURREY, FOR THE REV. LEIGHTON GRANE. By C. F. A. Voysey .. .. .	<i>Frontispiece</i>
THE PARTHENON AND THE BAROQUE. By Professor Frank Granger [ <i>A.</i> ] .. .. .	751
THE R.I.B.A. JOURNAL .. .. .	756
PROBLEMS OF ARCHITECTURAL EDUCATION IN ART AND TECHNICAL SCHOOLS. By T. E. Scott [ <i>F.</i> ] .. .. .	757
A DORIC CAPITAL AT ARGOS .. .. .	762
EXHIBITIONS .. .. .	763
THE RURAL INDUSTRIES BUREAU .. .. .	765
REVIEWS :	
THE SLUM. By A. Llewellyn Smith .. .. .	767
TURKISH ARCHITECTURE. By Sidney Toy [ <i>F.</i> ] .. .. .	769
THE ART OF CARVED SCULPTURE. By G. A. Jellicoe [ <i>A.</i> ] .. .. .	770
W. R. LETHABY .. .. .	770
ACCESSIONS TO THE LIBRARY .. .. .	771
ARCHITECTURE : WHAT'S THE USE ? By Clough Williams-Ellis [ <i>F.</i> ] .. .. .	772
TIMBER FROM THE COLONY AND PROTECTORATE OF KENYA .. .. .	773
LEGAL : BLAKE v. WARREN .. .. .	774
OBITUARY :	
SIR WILLIAM WYNDHAM PORTAL, Bt., M.A., F.S.A., Hon. A.R.I.B.A. .. .. .	775
SIR WILLIAM ORPEN, R.A. .. .. .	775
STEPHEN SOPER [ <i>A.</i> ] .. .. .	775
JAMES McCURREY CABLE, F.S.I. [ <i>A.</i> ] .. .. .	776
ARCHIE FREDERIC WICKSTEED [ <i>L.</i> ] .. .. .	776
HAROLD WILLIAM GILBERT [ <i>L.</i> ] .. .. .	776
NOTES .. .. .	776
ALLIED SOCIETIES :	
THE SOUTH EASTERN SOCIETY OF ARCHITECTS .. .. .	778
THE INSTITUTE OF SOUTH AFRICAN ARCHITECTS .. .. .	778
THE EAST AFRICA INSTITUTE OF ARCHITECTS .. .. .	778
THE FINAL EXAMINATIONS .. .. .	779
R.I.B.A. PROBATIONERS .. .. .	781
NOTICES .. .. .	782
COMPETITIONS .. .. .	783
MEMBERS' COLUMN .. .. .	784
THE A.B.S. SCHEME OF INSURANCE .. .. .	784



HOUSE AT SHACKLEFORD, SURREY, FOR THE REV. LEIGHTON CRANE  
By C. F. A. Voysey



## The Parthenon and the Baroque:

OR THE RELATION OF THE BAROQUE STYLE TO CLASSICAL ARCHITECTURE

PROFESSOR FRANK GRANGER [A.]

IT has been affirmed that the building of the Parthenon was carried out with such perfection that it was right for such work to be done once in the history of craftsmanship, but that it need scarcely be repeated. For once Blake's canon seemed to be realised: "Ideas cannot be given but in their minutely appropriate form, nor can a design be made without its minutely appropriate execution." If, then, we also follow our Professor Percy Gardner's illuminating suggestion that the Parthenon was constructed on a subjective basis, we may perhaps catch a glimpse of the minds of those who carried out the undertaking. Our enquiry is narrowed down, further, by the statement of Plutarch that Phidias controlled in detail the architectural undertakings of Pericles (*Pericles* 13).

As to the mode in which this control was exercised, we have evidence in the extant remains of the Parthenon. But what characterises these remains, apart from their general workmanship, is the remarkable geometrical subtlety of their contours. The confusion of modern opinion on this point is extraordinary. Some have attributed the existent curvatures to settlement at the angles: Professor Lethaby regarded the reference to optical considerations as too much of a "front elevation

idea" and saw in the curves a desire to sweeten the transitions and to create a unity out of the many similar parts (*Greek Buildings*, 81). And yet, all the time, an authoritative statement lay embedded and ignored in the text of Vitruvius.

The recent neglect of Vitruvius in England is noteworthy. I doubt whether many English scholars have read him through. At any rate, in my revision of the text, I have not been helped by any contributions to textual criticism from English sources; although I am deeply indebted to the Provost of Eton for other assistance.

And yet this reticence is to be excused. Vitruvius wrote with an eye on architectural and engineering practice. Greek philosophy, mathematics and science are in the background; but the immediate business is of a technical character and demands a certain knowledge of technical processes in interpreting it. We are dealing with a writer who had access, probably in one of the great Roman libraries, to an enormous amount of architectural literature. He mentions the names of some forty such works which include two upon the Parthenon by Ictinus and Carpius. As an introduction to this list he brings a treatise by Agatharcus upon scene painting (VII pref. 11). It has been left to a Dutch scholar, Mr. Six, to follow out this clue (*Journal of Hellenic Studies*, XL, 180). Agatharcus

"created in the freshness of his youth, a scene which lasted one single day but revolutionised art for ever, and probably even altered in our time our vision itself." I shall attempt to show with the help of Vitruvius that Phidias employed the principles of Agatharcus in the delicate contours of the Parthenon and that, probably with the help of Anaxagoras, he gave these principles the special application required by the fact that he was dealing with three dimensions, whereas Agatharcus was concerned with projection upon plane surfaces.

The text of Vitruvius runs: *primum Agatharcus Athenis Aeschilo docente tragoediam, ad scenam fecit, et de ea commentarium reliquit. ex eo moniti Democritus et Anaxagoras de eadem re scripserunt, quemadmodum oporteat, ad aciem oculorum radiorumque extensionem certo loco centro constituto, ad lineas ratione naturali respondere, uti de incerta re incertae imagines aedificiorum in scaenarum picturis redderent speciem et quae in directis planisque frontibus sint figurata, alia abscedentia alia prominentia esse videantur*. In English: "To begin with, Agatharcus was in control of the stage at Athens when Aeschylus was presenting a tragedy, and wrote a commentary on his own work. Guided by his instructions, Democritus and Anaxagoras wrote upon the same topic, in order to show how if a given centre is taken for the outward glance of the eye, and for the direction of the radii therefrom, we must follow these lines in accordance with a natural law, such that, from an *uncertain* object *uncertain* images may give the appearance of buildings upon the scenery of the stage, and how what is figured upon *straight* and *plane* surfaces (*i.e.*, as distinguished from *curved* and *spherical* surfaces) can seem to recede in one part and project in another." There is good reason to think that these or similar considerations were in the mind of Phidias himself. As Cicero said with reference *inter alios* to Phidias: "Craftsmanship cannot be separated from science." In the same spirit, another Roman critic, Quintilian, still referring to Phidias, affirmed that no one attains distinction in great matters without the mastery of detail. For compared with the geometrical skill required in superintending the erection of the Parthenon, the knowledge of the principles of perspective which are employed was a small matter.

This is not the place to pursue further the spherical perspective which had so great an influence upon the system of Democritus. It was

closely related to aerial perspective. When we find Vitruvius describing the forward inclination (as in the Parthenon) of the architectural features above the column, architraves, friezes, cornices, tympana, pediments acroteria; as inclined to the front, for instance, by one twelfth of their height, he justifies the arrangement by the fact that if the observer stands before a building and if two lines are drawn from the eye, one touching the lowest part of the work and the other the highest, the longer line of vision goes to the upper part and gives the appearance of leaning backwards. When, however, the line is inclined to the front, then the parts will seem vertical (III, v, 13). Vitruvius passes from spherical perspective, in another place in the same context, to aerial perspective: "the higher the glance of the eye goes, the more difficulty it finds in piercing the thickness of the air."

We thus reach the further conclusion: that Phidias was an architect-sculptor (a typical Greek combination), moved by pictorial considerations. He is the forerunner of Michael Angelo and Bernini. He differs from them, however, in the restraint with which he moulded architectural forms to enchant the eye, a restraint guided by his knowledge of projection. The heroic fury with which he carried out his vast undertakings in a short time, was like that of Michael Angelo at work on the Sistine. Unlike Michael Angelo, however, he may be presumed to have stood aloof from popular beliefs, along with other friends of Pericles, especially Anaxagoras, a presumption confirmed by his use of the mathematics of Anaxagoras. It is on these lines that we may hope to understand, for Phidias, the statement of Pater that "the works of the highest Greek sculpture are indeed *intellectualised* (the italics are Pater's) to the utmost degree."

## II

I shall now attempt to show that Phidias, in the structure and sculptures of the Parthenon, exhibits the characters which have been included under the name "baroque." For the moment the definition of baroque may be postponed.

In the first place, the curves of the Parthenon, even to the observer who does not notice them, "sweeten the transitions and create a unity out of the many similar parts"; this is in addition to their scientific basis in the laws of optics. By the use of curved lines, the dead weight of the building



material seems to come to life as something organic. Borromini's Oratorio dei Filippini, and his church of St. Agnes in the Piazza Navona, exhibit to a large scale the Phidian method.

In the second place, the mere designing of such curves involves a mastery of free-hand which is only possible to a painter or sculptor. This is not to say that the architect must himself be a painter or sculptor; he can delegate his work, as Wren delegated part of his detail to Grinling Gibbons. On the other hand, no mere projection of geometrical curves is of itself sufficient to distinguish architecture from engineering. The experiments in design by Corbusier and his allies are not baroque.

It follows from this, that transfigured colour and form, painting and sculpture, and their subordinate minor arts, must form an integral part of the scheme as in the Orfeó Catalá of Gaudí, the Parthenon and St. Lawrence Jewry. The craftsman, working in the vernacular manner, speaks to his living contemporaries, even if the synthesis which he achieves can speak to his timeless contemporaries across the ages. For the "baroque" is by linguistic origin the "vulgar," like the magnificent "vulgate" translations of Scripture. It is, therefore, always contemporary and modernist. What is said of the Parthenon by Plutarch, holds in general: "An indefinite novelty keeps the building untouched by time as though the work had a spirit which always flowered and a soul which never grew old."

But the secret of the "baroque" is stated by Bacon in his essay on Beauty: "there is no Excellent Beauty that hath not some Strangeness in the proportion." And he fortifies himself by the undoubted fact that the beauty of the human face is never symmetrical. Mr. Martin Briggs is hot on the scent when he says, although I do not accept his definition: "the word 'Baroque' has always been a nickname, signifying a malformity or abortion," JOURNAL R.I.B.A. 1928, p. 187. (I propounded my own interpretation in *The Times Literary Supplement*, 15 March, 1928.)

It is in contrast to classical tradition (which is literally "that of the classes") e.g., the "desornamentado" of Spain, that the baroque received the nickname of "vulgar" because of its apparent breaches of architectural decorum. Bad manners have seemed to some critics to culminate in the



A ROMAN VERSION OF ATHENA PARTHENAOS

"trasparente" of Toledo, JOURNAL R.I.B.A., 1926, p. 560, where the artist rioted in the use of strange materials. (But I am reminded of the chryselephantine statues of Phidias with their elaborate internal mechanism). Ancient critics seem in like manner to have jibbed at the use of the human figure as a column in the Caryatids of the Erechtheum (which Vitruvius defended, I, v. 5); something quite as irregular as the delightful cherubs on the front of Ruskin's World's Worst Church, San Moisè at Venice.



STAIRCASE TO THE LAURENTIAN LIBRARY, FLORENCE. - Michel Angelo

In a word the baroque combines tradition with experiment. The principles set forth are applicable, *mutatis mutandis*, to Gothic buildings. Its supreme merit is that it can furnish a background to the works of original artists. The tests implied will be enough to protect the critic from the outrages which have been perpetrated under the shelter of the name.

### III

The notion of the baroque seems to have arisen, partly, from a misunderstanding of Vitruvius. Although he gives precise instructions for the proportions of the orders, it is doubtful whether he intended the examples chosen by him to be exclusively followed. For example, he seems to have drawn upon Hermogenes for the details of the Ionic order (III, ii, 8 and 9). In III, iii, 10, the proportions of diameter to column are given, varying from eight to ten to suit the varying widths of the intercolumniations. But in no case are nine diameters prescribed. Along with this in IV, i, 8, nine diameters are given as the accepted

proportion of the Ionic order. It follows that the rules of Hermogenes are given as an example which may conveniently be followed by persons who need guidance, but that they are not to be regarded as infallible. There is an instructive parallel in a later book. Speaking of the balista he says: "in order that persons who are ignorant of geometric science, may be equipped, and not delayed by calculations, amid the perils of war, I will specify in accordance with my own knowledge gained in practice, and also in accordance with the instructions of my teachers" (X, ix, 2). It would appear that throughout, Vitruvius furnishes specifications which may help persons whose technical knowledge is inadequate to the task of original design. In the concluding sentences of most of the ten books, the author insists, in each case, that he has practical use in view. And the modesty with which, at the end of the third and of the fifth books, he refers to the limitation of his powers, should vindicate him from any assumption of a theoretic infallibility.

This is not to say that he was not something of a purist. He even objects in one place (VII, v, 5), to the use of lions' heads in a cornice for the outflow

"coarse taste in architecture." They were blinded to the Strangeness of Proportion in the Excellent Beauty of his work, and took refuge in terms of



DEL ORATORIO DEI FILIPPINI, ROME. By Borromini

of rainwater from the roofs, which he has already specified (III, v, 15). But his attack upon the grotesque still leaves room for the free treatment employed by the masters of the baroque (VII, v, 3). For many years I was puzzled by the critics who, relying upon the canons which they thought to find in Vitruvius, spoke of Michel Angelo's

abuse like "baroque." It is fortunate that increased knowledge of architectural history, gained largely from ancient inscriptions and mediaeval charters, enables us, in part, to verify the activities of the craftsmen who carried on free creation in ever fresh fields; to the inscriptions and the charters, must be added the evidence of manu-

scripts, whether papyrus or parchment, a source which has only just begun to be explored. Who would have dreamt that the Harleian manuscript *H* which we have taken for our guide, contains a reference to the first Pantheon at Rome? Fra Giocondo is credited with the replacement of *Panthium* by *plinthium* in spite of the evidence of the two MSS, *h* and *e*<sub>2</sub>, which he probably used, IX, viii, 1. And the context gives a clue to the original purpose of the later building.

To take an example from the Middle Ages, William of Malmesbury,\* who wrote about 1143, just before the erection of the present Abbey, makes extracts from a MS. which probably came from the sister Benedictine house of St. Augustine at Canterbury. The function of Vitruvius in the Middle Ages was apparently to furnish rules for building practice with little reference to the design. Unfortunately the transition from round-arched Late pointed architecture, was accompanied, at Malmesbury, as elsewhere, by bad construction, and the traces of Norman work remain at Malmes-

bury to show the superiority of the Roman tradition.

A closer examination of this tradition often explains what seems most grotesque, in the works of the great baroque artists. The traveller who visits San Pietro in Vincoli at Rome and gazes at the Moses, should remember the horned Moses in the second arch of the Norman porch at Malmesbury, and be on his guard. In the authoritative guide to Rome, he will read that "the horns of Moses are those of a satyr, put in the place of the traditional rays of light"; whereas, in fact, the critic, like Moses himself, *ignorabat quod cornuta esset facies sua ex consortio sermonis Domini*, Exodus XXXIV, 29, *Vulg.*, "knew not that his face was horned by reason of his converse with the word of the Lord." Michael Angelo's Moses gains in majesty for us when we are better informed about the sources upon which his inspiration drew. And, generally, it is this note of inspiration that explains the strange spell which the finest baroque work exercises upon us.

\* M. R. James, *Abbeys*, p. 27.

## THE JOURNAL.

*To make changes in such a revered and ancient institution as the R.I.B.A. Journal is a venture not lightly to be faced. There are those who feel, very justly maybe, that our Journal is no vehicle for the exercise of a prancing modernism; others, who are younger and perhaps not such faithful readers, feel, quite justly too, since they are young and in the forefront of the battle, that the R.I.B.A. Journal should boldly lead the way in an enlightened "journalisme nouveau." This short paragraph must suffice to kindle expectation and warm the interest that our next number is certain to raise.*

*When the new Journal is actually produced it will be time enough to expound the principles that guided those in whose hands lay the formulation of changes—and for us to "form square" to meet the criticism we hope we will receive. Meanwhile our modernists and our traditionalists can both hope, and both perhaps gain some assurance from the fact that the Journal committee has had the distinguished help of Stanley Morison and Eric Gill.*

## Problems of Architectural Education in Art and Technical Schools

By T. E. SCOTT [F.].

HEAD OF THE DEPARTMENT OF ARCHITECTURE, BUILDING AND SURVEYING, THE NORTHERN POLYTECHNIC, LONDON.

*A paper read to an Education Conference at the R.I.B.A. on 27 June 1931.*

I BELIEVE that it will be in strict accordance with a well established Institute custom if I open my remarks by suggesting that I cannot think of any special qualification I may possess for being asked to address such a gathering in this building. But it has also been my experience that each of my predecessors, after thus apologising for his presence, has gone on to deliver a brilliant and very informative paper. In this respect I am afraid that I shall not follow the precedent. I should like to suggest, therefore, that I do not intend my remarks to be more than provocative of interesting and, I hope, valuable discussion. When invited to read a paper I was told that this was to be the first of what will be annual conferences, and I was given a free hand in the selection of the subject to be dealt with. It has, therefore, occurred to me that at this, the inaugural meeting, nothing would be more appropriate than a brief review of the career of an average evening school Student. In this way it may be possible that attention will be focused upon what we have found to be the most difficult problems connected with schemes of Evening School training, and I hope that my paper will be followed by that frank interchange of experience and ideas which is so essential to education.

There are three alternative methods of entry into the architectural profession: first, by means of a full-time training in a school of Architecture; by articled pupilage to a practising Architect; or finally, by entry into an office as a junior clerk or assistant. Articled pupilage is now very largely superseded by training in a Recognised School, but the third form of entry still remains, and although considered by many to be the least desirable course it is by no means certain that it will ever be eliminated.

To those who have studied the development of architectural education in this country the most noticeable feature will possibly be the growth of the day schools. These schools now number between 20 and 30, and they have in many cases grown from very small beginnings, sometimes as single classes for Architects in technical and art schools. The development of these schools has been very substantially assisted by the system of recognition; that is to say,

that those students who pass successfully through an approved full time course are exempted from the R.I.B.A. Intermediate and Final examinations. Under this system some 20 schools are recognised for exemption from the Intermediate and 10 schools from the Final examination.

This system of full time education has been very well supported by the profession, and a very large number of those who could otherwise afford articled pupilage to a good firm of Architects have preferred such a training. At the risk of being considered hypocritical I will suggest that, despite the splendid results obtained, many remain to be convinced that a five years course in a school is definitely the best form of training for the architectural profession. Even the best organised and best regulated schools find it somewhat difficult to recreate office conditions in the studios, and it will be admitted by all that a school training, if carried along on broad lines, can hardly take account of the many apparently small details that are so important in architectural practice; a school trained student nearly always passes through a very difficult period when first entering an office, and for some time is unable to use to the fullest extent the knowledge that he has gained in the school. But despite these difficulties, there can be no doubt that the Recognised Schools have raised architectural education to a much higher standard than it could otherwise have reached.

It is important to appreciate, however, that although recognition gives a school that measure of freedom which permits reasonable individuality, it is by no means a licence to depart from the very high standard that has always been required of members of the R.I.B.A., nor from the main lines of a generally accepted programme of study. Recognition is only granted to a school when it reaches a certain standard of efficiency, this standard being judged from performance and not from an ambitious syllabus or programme. The Recognised Schools are usually very well equipped and staffed, and the training they are able to offer owes much to the school traditions that have been established during the probationary period before recognition.



Many Architects and would-be Architects, however, are still of the opinion that articulated pupilage is a satisfactory form of entry to the profession and in some districts where no school is available, it is the only form of entry possible, but you will probably agree that except under those ideal conditions that are not frequently found in practice, the student can learn little more in an office as a pupil than he would were he employed as an office boy or junior assistant. If the office is a small one and the assistants few, or, as is frequently the case, the articulated pupil is the only member of the staff, he loses one of the most valuable elements in the training of the architect, in that he finds little opportunity for the discussion of architectural matters with colleagues. I would not for one moment suggest that the Principal who accepts pupils has no sense of his moral responsibility, but would quote an almost worn-out objection to pupilage, that a busy architect has no time for a pupil and that a pupil is better out of an office where there is no work. You will possibly retort by enquiring how the great men of to-day who entered the profession as articulated pupils were trained, and how they managed to develop the great skill with which they now practise. But this is an argument which is outside the scope of my paper and I must leave it at that.

The position of the young man who enters an office as a junior assistant is certainly no better than that of the articulated pupil, and both must depend very largely upon the training they are able to secure by attendance at evening classes in order to supplement the experience they gain in the office.

As I have already suggested, the Recognised Schools by their outstanding advancement have claimed most attention during the last few years, but figures will suggest that in many respects Evening Schools are playing an equally large part in providing education for architectural students. I believe that during the past year more candidates sat for the ordinary examinations of the R.I.B.A. than were exempted from the Intermediate or Final after taking a full time day course in a Recognised School, although in the latter case the percentage of passes was higher.

I have suggested that articulated pupilage, or a period of service as junior assistant does not usually provide the best training for the profession, and with this in mind I feel confident in suggesting that the difficulties associated with evening school training in art and technical schools are far greater than those usually experienced in a Recognised School. I have no idea of the precise number of evening schools where architecture is taught, although I understand that some 90 of such schools have definitely associated themselves with the R.I.B.A. The number of students attending these and other similar schools is probably very much higher than the number in attendance at

Recognised Schools, and this state of affairs will certainly remain for very many years. The high cost of a full time education, and the inability of the great majority of parents to maintain their sons until they are past the age of 21, are important factors on the one hand, and on the other, the economic need for the junior assistant in the average architectural practice will always create a demand for the type of man who is to receive his training in an evening school. This, I venture to suggest, is at least part of the case for the Evening School, and I am sure that no apology is needed for any importance that we may presume to attach to the Cinderella of architectural education.

It is, perhaps, inevitable, that education is at once associated with examinations, and although many are of the opinion that examinations are necessary evils, it is my opinion, that if accepted in the right way, a system of examination may form a most valuable aid to education, particularly when the examinations are carefully graded and related to the system of training. I would go further and insist that where the examinations form the only desirable qualification for professional status, they must in turn be very closely related to the system of education.

The evening school may be viewed as a link between office training and the examinations which mark the conclusion of an architectural student's training in fundamentals. I say this because I do not consider that any architect is finally and definitely equipped as soon as he becomes an associate, but that however wide his experience he will remain a student as long as he is actively engaged in the practice of architecture. The present form of qualification for membership of the R.I.B.A. may be said to consist of three stages—first, the general education before actually engaging in architectural study; secondly, the period devoted to elementary study leading to Studentship; and thirdly, the period of advanced study leading to Associateship. Possibly the first difficult problem with which we in evening schools are faced is that which arises through the inadequate general education that some boys have received before entering an architect's office. The blame for this state of affairs must lie very largely with the employer who permits the young man to enter his office without considering too carefully his suitability for a career in architecture and the adequacy of his general education for the more advanced form of study that he will have to undertake. We are all probably acquainted with the young men who, through natural brilliance and sheer hard work, have overcome the many difficulties attendant upon an inadequate general education, and who have ultimately made good as architects or assistants; but these men are generally exceptions, and I suggest that any scheme of education must be devised for the average student and not for the genius. This

problem of general education becomes acute as soon as a young man, having settled down to a course of architectural training, seeks membership of the R.I.B.A., and he finds himself without a suitable qualification for registration as a Probationer. In the case of students who are so qualified, there are naturally no difficulties, but a great number of boys who leave an elementary school at the age of about 15 are allowed to enter the profession as junior assistants. It is true that in many cases these boys are only possessed of a sufficient degree of ability to enable them to settle down to careers which, although never advancing beyond the status of assistant, will offer them a reasonable livelihood and congenial employment as draughtsmen.

I am convinced, however, that it is neither fair to the student nor in the best interests of the profession to countenance for one moment any educational scheme that accepts the limitation that this state of affairs might imply. Every young man who enters the profession either as a full-time student or as a pupil or junior assistant should, wherever practicable, be offered adequate facilities for receiving a training in architecture that will fit him for practice as a Principal. I make this statement with the obvious reservation that he must be possessed of the necessary amount of natural ability, and be prepared to work hard enough. I do not make this suggestion from a merely democratic point of view, but from my knowledge of the experience of almost every architect who has to employ assistants, and who finds that the really first-class assistant needs to know as much of the many ramifications of architectural practice as he knows himself. I suggest, moreover, that everybody who is actually engaged in the practice of architecture, whether as Principal or Assistant, should be associated in membership with the Institute. It is not possible at this stage to refer to the possible significance of the Architects' Registration Bill in connection with membership of the R.I.B.A., but, apart from any influence this measure may have, I personally experience an increasing desire on the part of students to acquire status in their profession by associating themselves with the Institute. I am also quite sure that it is the experience of all concerned with architectural education that membership of the Institute is an invaluable incentive to the students and is in this way a most powerful factor in maintaining a high standard of efficiency in the profession. It is, therefore, of the utmost importance that the advantages of membership of the professional body should be explained to those students at the very commencement of their training, and that every effort should be made to secure some form of qualification for registration as Probationer of the R.I.B.A. The normal requirement of the R.I.B.A. is the standard of the School Certificate, such as the Northern Universities Joint Board, and

although this is very desirable, there are many otherwise capable students who have not been able to secure such a qualification. I suggest that it is our first duty to encourage every student to secure formal admission to the Institute as a Probationer when he first enters an evening school, and so avoid delay and possible disappointment later on when he may be technically qualified. Any student who has been prevented by circumstances from acquiring an appropriate qualification should have the whole position explained to him very carefully, and I believe it will not usually be difficult to devise a suitable preliminary course of study. This might consist of a programme of general subjects such as mathematics and science, together with some free-hand drawing and elementary plane and solid geometry. Where the school curriculum does not offer suitable facilities for such a course it will be in the best interests of such students if they are encouraged to attend another type of school for the whole or a part of such a course, and so make up the deficiencies in their general education. If such a course of study can be arranged to lead up to an examination, so much the better. In my own school I have provided a preliminary course which is normally compulsory for all students who are not qualified for registration as Probationers. This course consists of lectures on mathematics, building science, history and geography, freehand drawing, and plane and solid geometry. Every effort is made to give these subjects an architectural bias, and it is my experience that students very soon realise the value of such a course and settle down to really enthusiastic study. I have no authority for saying so, but I am convinced that the Board of Architectural Education would assist such a scheme as I have outlined by giving every reasonable consideration to the application of any student who is sufficiently keen to become a member of the Institute as to make the serious effort that I have suggested. Despite the apparent delay of some twelve months before commencing his purely architectural studies, I am quite sure that with all his preliminary troubles behind him the student will settle down and make more rapid progress than could otherwise be expected.

I shall not presume to lay down any definite programme of work for evening schools. In any case this would be impossible because the arrangement of the curriculum in any school can rarely be other than a compromise between the ideal course, if such a course has ever been evolved, and an economic course determined by the scope of the school concerned. By this I refer to the art school on the one hand and the technical school on the other. I believe that I am correct in suggesting that architecture is claimed by some authorities as an art and by others as a science; I believe that architecture is something of each and that it is in the best interests of architectural education that if any one

type of school is not able to offer complete facilities, then an effort should be made to teach one group of subjects in the art school and the other group in the technical school; in this connection the possible combinations are far too numerous to be quoted.

This brings me to the next important problem to which I should like to refer, and that is the question of the duration of an evening school course for the Intermediate and Final examinations. The present system is such that an ordinarily intelligent student who is able to draw reasonably well when he enters a school could be so crammed in the subjects of the Intermediate that with a certain amount of luck he could successfully sit for this examination after three years. But although he might satisfy the examiners he could by no means be considered to be adequately trained, and in the all-important matter of architectural design would probably be found to be very deficient, even although, as I suggested, he may have just got through the examination. It is my experience that although the evening school for which I am now responsible was at one time organised as a three years' course for the Intermediate, very few students were able to pass the examination in this time without wasting a considerable amount of time in preparing answers for the sort of questions they expected to get. During the last few years I have been able to extend this course to one of five years, and I now find that, although some few students are still reluctant to devote so much time to Intermediate study, the majority have settled down to what I venture to believe is a sound system of education as opposed to a course of cramming for examinations. I know of one or two evening courses of study which in three years presume to cover both the Intermediate and Final syllabuses of certain professional examinations: these are not in architecture. In one particular case that I have in mind, many of the subjects of the examination are hardly ever required by men in practice, and this unfortunate state of affairs is no doubt largely responsible for such a defective system of education. We are definitely more fortunate in that all of the subjects that are set in the Intermediate and Final have an important bearing upon almost every aspect of architectural practice. They may all, therefore, be included in every properly prepared scheme of architectural education, and no difficulty need be experienced in encouraging students to submit to such a course of study. I have suggested that a period of five years might well be devoted to study for the Intermediate examination. In a course of this duration it is not only possible to teach thoroughly the subjects of Building Construction, the Theory of Structures, and Building Materials, but it will be found possible to introduce History of Architecture lectures sufficiently early in the course to enable a student to use his knowledge in the development of his powers of design. I would suggest, and I am sure

you will all agree that History of Architecture is only included in the R.I.B.A. syllabus as an accessory to architectural design, and not as a separate subject that is to be memorised for the examinations and promptly forgotten. If I might refer again to my own scheme, which is probably typical of many that have been arranged throughout the country, I find that if the History lectures given during the second and third years are accompanied by the more elementary studies in design, the student in his fourth year finds himself better able to proceed with the study of architectural design along sound lines. There is possibly no reason why the History lectures need not be arranged to be of shorter duration and spread over, perhaps, three years if such a programme reduces the interval between the lectures and the examination, but I consider that it is very unwise to permit any student to commence the design of even a small building before he has received a reasonable training in Construction, architectural History, and the many elements that in effect constitute design. The preparation of Testimonies of Study is, I know, a source of great trouble in many schools. This is, perhaps, because the preparation of these Testimonies is not seriously considered until the student is on the point of taking his examination. There is no reason, however, why the freehand sheet should not be prepared during the first or second year in the Arts class; the Order sheets completed as part of the elementary design studies during the second and third years and the three working drawing sheets introduced during the fifth year as the development of an appropriate design subject undertaken in the fourth year design class. We are possibly by no means convinced that the Testimonies of Study that are now required for the Intermediate examination are of the right type, and it has frequently occurred to me that if Intermediate students are expected by the examiners to have reached a reasonable standard in design, then they might be expected to submit one or two design sheets as Testimonies instead of the Order studies. If it is the experience of a large number of teachers that this is the case, or indeed that some other type of Testimony should be submitted, I feel quite sure that representations to the Board of Architectural Education would receive careful consideration. The remaining Testimonies that are required for the Intermediate, and I refer to the Measured Drawings, are certainly not the least important, but it is perhaps very difficult to arrange that any form of sketching and measuring can be undertaken as part of the school course, even if only for the reason that there is little opportunity for outdoor work during the winter, and that most schools are closed for the greater part of the summer.

To generalise briefly upon the merits or otherwise of Testimonies of Study, it appears to me that although in a short course their preparation would appear to

take up too much valuable time, I do not think that in a course of five years such as I have suggested to you they need disturb the school work to any serious extent. In certain schools which have reached a satisfactory standard a portfolio of school drawings may be submitted instead of the usual Testimonies of Study, but this is a concession which, like recognition, is only granted after the work of the school has reached a sufficiently high standard over a period of years. Such an arrangement is naturally a very great advantage in that it is possible to work through the school programme without any interruptions and, what is perhaps more important, the student, realising the ultimate value of each of his drawings, is incited to greater effort and greater care in the preparation and completion of each and every one of his studies in the time allotted.

You will probably agree that every student who has completed such a course as I have suggested and has successfully negotiated the Intermediate examination will have received a very good foundation for the more advanced studies that lead to qualification for Associateship, and in this connection it is possibly more difficult to devise a course that is suitable for all students than in the case of the Intermediate studies. Assuming that at the time of passing the Intermediate the student has spent a period of five years as an Assistant, it is reasonable to expect that he has had excellent opportunities for gaining experience in the office; and because of the very practical character of most of the subjects of the Final examination, this experience is frequently found to have provided a very substantial amount of the training required for the examination. A student may not, therefore, be willing to devote one evening a week for a whole session to subjects such as Specifications, or the London Building Act, more especially if his office experience has brought him into close contact with these subjects. I do not suggest that such a course of organised study would be wasted, but we are all probably acquainted with the young man who has taken every advantage of the opportunities that some types of practice may offer, and rapidly becomes very well informed upon the type of subject that I have suggested. But despite this state of affairs I believe that students should normally be advised to take a course of lectures covering the whole syllabus of the examination which, if suitably arranged, will generally be found to constitute at the same time an adequate training for architectural practice. Where practicable, it appears to be very desirable to introduce further lectures upon what might be called the Equipment of Buildings. I refer to the installation of heating and ventilation plants, lift machinery, the practical and æsthetic consideration of lighting problems and other similar matters that are becoming increasingly important in present-day architectural practice. It is not usually

very difficult to obtain the help of local specialists in these matters, and in one case at least, an Association has come forward with a definite offer of assistance in providing lecturers. And finally, in connection with the teaching of architectural design, it will possibly be found that the average student, having received a sound preliminary training during the first five years in an evening school, will be sufficiently advanced to undertake the preparation of the Final Testimonies of Study in the manner in which I am quite sure the Board intends them to be undertaken. By this I suggest that the student should not be permitted to look upon the Testimonies of Study as a mere effort of draughtsmanship with the Studio Instructor functioning as the real designer, but that the student should, at this stage, be required to produce an original design, profiting only by the critical suggestions of the Master. Much may be done in this direction by requiring all students in the Final Design Class to work the same R.I.B.A. subject at the same time and by imposing a time limit which coincides with the date of submission laid down in the Institute programmes. Such an arrangement is, perhaps, an obvious one, but it has the very great advantage of enabling students to profit by the interchange of ideas that should always be encouraged among students. Moreover, if the time devoted to each design is reasonably limited, the student will not have an opportunity of stagnating over one design which may become far too precious as a piece of drawing after he has worked on it for about six months. I personally have found it an advantage to intersperse the Testimony subjects with short subjects to be worked out in about three or four evening attendances. This scheme encourages the student to think rapidly and ultimately to gain the courage of his convictions by being forced to commit himself to paper in a comparatively short time. The most recent development in connection with Testimonies of Study is the requirement that one design shall involve a simple acoustic treatment with calculations to give the appropriate time of reverberation; the drawings submitted could very well include an acoustical diagram and table of absorbents for the room concerned. The subject of acoustics, although a very important one, can hardly be allotted a whole evening a week throughout the session, but a normally intelligent student can probably grasp the main essentials as a result of three or four lectures and demonstrations from an expert. I have been fortunate in being able to secure the services of so eminent a man as Mr. Hope Bagenal, and during the last session about 20 students attended a series of three lectures which were arranged to coincide with the working out of an appropriate design subject. The acoustical diagram was required to be completed before the Final Drawings of the design were commenced and in this way certain adjustments were found to be possible in order to make the design sound from the acoustical as



well as other points of view. An evening was devoted to criticism from Mr. Bagenal and the subject proved to be one of the most interesting ever set in the School.

It is hardly necessary to suggest that one of the most important factors to the success of any school of architecture is its library. Although some of the best publications of recent years are quite reasonably cheap, the average student is unable to buy more than a mere skeleton collection of text books, and some of these books, because of their cheapness, are not always suitable. In educational establishments where the architectural section is small, it is perhaps too much to hope that the library may be given adequate consideration by the authorities, but I suggest that wherever this is the case every local library should be inspected and a careful list of all the architectural books in the district be made available for students.

Finally, it is hardly necessary to refer to the importance of close co-operation between the school and local architects, and such an arrangement is certainly best

secured through the agency of an allied society. Some societies award useful prizes to local schools, but what is possibly of greater importance is that local architects should possess such a sympathetic understanding of architectural education that they encourage all those who enter the profession to become well trained and fully qualified architects.

Evening school education in architecture is certainly and definitely improving and the day may not be too distant when evening students will be prominent in the list of the R.I.B.A. Prize Winners. But despite anything that I may have said about examinations, such a state of affairs can only be reached if education and not examination is the object on view.

In conclusion, might I suggest that although I have not been able to tell you anything about architectural education that you did not already know, I hope that in endeavouring to explain upon some of the problems I have personally experienced, I have provided material for your discussion.

## A Doric Capital at Argos

*The photograph which we reproduce here was sent to us by a member of the Institute, who in the accompanying note makes the interesting suggestion that it originally capped a shaft tapering downwards in the manner of the well-known columns of the Treasury of Atreus at the neighbouring Mycenæ. The photograph and note were sent to Mr. Theodore Fyfe, whose comments we print.*

At the Heraeum of Argos, which lies midway between Mycenæ and Tiryns and about four miles from each, there are the remains of at least three successive temples.

It was here that the oath was taken before Agamemnon sailed for Troy, so that there must have been a building here before, say, 1100 B.C.

Little seems to remain now of the earliest temples except a few very archaic "Doric" caps of conglomerate stone, one of which is here illustrated, and it will be seen, besides its extreme simplicity of design and the absence of any necking or annulets, that the shaft of the column, in the few cms. that are carved in the same stone as the abacus and echinus, definitely tapers downwards. Also there are no flutes.

In Charles Walston's account of the excavations at the Heraeum by the American School in Athens in 1892-95, when first Thomas A. Fox and later Edward L. Tilton were the architects to the expedition, there is a reference to these archaic caps in a footnote and a drawing which shows them in conjunction with a piece of shaft which may easily have nothing to do with them, and which has an entasis and taper like any ordinary Doric column, making an unsightly





joint with the downward tapering piece of shaft on the cap.

That the temple to which this cap belonged was in existence at the same time as Mycenæ was flourishing is fairly certain, and it will be remembered that the column carved between the two lions of the Lion Gateway tapers in at the base.

The two columns flanking the doorway at the end of the dromos of the so-called Treasury of Atreus, and now in the British Museum, also diminish downward.

Mycenæ in all probability started its life as a colony of the Kingdom of Crete, so that it may be that the Doric Order is descended from the Cretan tapering small based column, through the Lion Gate and Treasury of Atreus to the order at the Heræum of Argos, which might be called proto-Doric, to the early examples of true Doric as at Pæstum or the Heræum at Olympia.

#### LETTER FROM MR. FYFE.

*To the Editor, JOURNAL R.I.B.A.,—*

SIR,—Your correspondent's theories about the capital from Argos deserve a little attention. It is tempting to play up to the downward tapering column idea when there is any excuse for it. How much more interesting (or so one might argue) would it be as Mycenæan than as early Doric! But let us get down to hard facts in relation to evidence. The shaft belonging to this capital, if it followed the initial line set by the fragment of necking, would have a very pronounced, if not impossible, taper. We derive our knowledge about these prehistoric columns, first, from two or three actual examples in stone from Mycenæ itself, where the diminution is so extremely slight as to be almost negligible; and, secondly, from

the evidences of fresco painting, principally from Knossos. In the more carefully executed fresco at Knossos, such as the "Temple" fresco, the columns (obviously wood) confirm the stone examples from Mycenæ: the taper is extremely slight. There were some slap-dash frescoes which showed a much more pronounced taper, but it is just in such work that exaggeration might be expected.

Let us now consider the Argos capital itself. First, it is free-standing, whereas all the only known Mycenæan examples in stone are engaged or partial columns. Secondly, it is conglomerate stone, whereas all the Mycenæan examples are of hard breccia or dense slaty limestone, as are all the stone architectural decorative motives from Knossos. Thirdly, it has the simple bowl-like echinus and plain abacus that we associate with Doric, whereas the Minoan and Mycenæan capital was a more complicated affair. Apart from its mixture of mouldings, in stone the latter would almost certainly be carved with patterns, as is indicated even in the miniature "Temple" fresco from Knossos.

All things considered, therefore, the Argos capital must be considered as early Doric, and the idea underlying the late Sir Charles Walston's restoration was probably correct. The pronounced taper of the necking may have been the beginning of one of those interesting variations which we find in some of the Pæstum capitals and which do indeed seem to link up the proto-Doric with the Mycenæan, without disturbing the essential principle of the upward tapering Doric shaft. Whatever the shaft was like, it was possibly a little wider in diameter at the top than the necking, which may have been finished with a cavetto moulding in stucco, as it is fairly certain that the whole column would be stucco finished.—Yours faithfully,

THEODORE FYFE.

22 September 1931.

## Exhibitions

THE WORK OF C. F. A. VOYSEY.

By H. M. FLETCHER [F.]

At this time of day it is unnecessary to review Mr. Voysey's work in detail. Everyone who has paid any attention to building and to design in the visual arts during the last forty years knows what it is like; the mere mention of his name calls up the image of a clear-cut personality, unwaveringly consistent and gently pugnacious. The lines of this image are bitten deeper by the present exhibition. "Every exhibit in the gallery I have designed myself," says Mr. Voysey. It hardly needed saying.

The clearest general impression left by the show is one of envy for the strength of Voysey's convictions. He belongs to the indispensable English tradition of nonconformity. Authority means nothing to him.

When he believes it to be right, he follows it; where he thinks it wrong, he is his own authority. If every architect were a rebel the result would be chaos; but there is little fear that the race of conformists will die out, whereas any generation altogether lacking in the spirit of rebellion is altogether lacking in savour. It is far from certain that the present generation, which considers itself nothing if not rebellious, is not running this risk. There are other kinds of authority besides the academic, and where hundreds of rebels in dozens of countries are producing identical solutions of similar problems, and even identical solutions of utterly different problems, there is *prima facie* evidence of an unthinking conformity.

Be that as it may, there is not only *prima facie* but clinching evidence of hard thinking in Mr. Voysey's work, and the proof lies in the unbroken unity of his design in every medium. Ornament indeed has never been to his mind; his inborn puritanism spurns it. Rather he has striven to get down to bones and structure and bend them to his purposes. The Voysey Bird is proverbial, and hops gaily about the walls of the Batsford Gallery; but flowers too, shrubs, trees, lions, seahorses must all be trained to the style of the *Flora et Fauna Voyseyana* before he will have any truck with them. So with his houses—with other men's work you may hesitate to name the architect, with Voysey's never. A Voysey house is a house by Voysey, and by no other mortal man. His imitators never could catch his manner, for in truth it is not a manner, it is the expression of a spirit, and therein lies the consistency of which Sir Edwin Lutyens speaks. One feels everything to be momentous to him, nothing a matter of indifference. He must have wrestled with himself in early life over every detail of a house, and settled each of them once for all—

or so it seems. Walls must end in battered buttresses, chimneys in a creasing, a flaunching and black pots. Rooms should not exceed 8 feet in height—one wonders whether the Parliament Chamber in his competition design for Ottawa was more than 8 feet high. Plans are usually long and narrow, and it is astonishing how much variety he has worked into one type of plan for houses varying little in size. Without yielding an iota to any search for "effect," these plans are spacious, direct and comfortable. To this probably is owing what appears to be another characteristic—the absence of any trace of the client. It is sometimes asked what is the effect on a householder of living in a building so strongly impregnated with another personality. Judging from the number of persons who have deliberately elected to do so by choosing Mr. Voysey for their architect, the effect must be agreeable. Others may argue that a house should be the outcome of a partnership between owner, architect and builder. He will none of it, and thereby he attains consistency. And that is why the final impression of his life's work is the strength of his convictions.

#### THE TOWN PLANNING EXHIBITION.

By H. P. CART DE LAFONTAINE, O.B.E., A.M.T.P.I. [A.].

To those who remember the International Congress on Town Planning held at the R.I.B.A. in 1910 the present exhibition has a particular interest. It illustrates the development which has taken place in the art and science of town planning and regional planning since that date, and it is a welcome indication that our official body recognises the importance of this particular form of planning to architects.

The fact that our new President, Dr. Raymond Unwin, is deeply interested in the question and is himself a town planner of international repute, makes the present moment singularly appropriate for such an exhibition, and one hopes that it may promote interest in a subject of which the average architect knows extraordinarily little.

It is surprising that this is so, for the training in the analysis of a problem and the subsequent arrangement of the various elements in an ordered and convenient manner, which is the basis of good design, is also the basis on which the town planning adviser works.

Many of us regret that this art has come to be called "Town Planning," because it is—under the existing Acts and regulations—exactly the reverse: it has, as its object, the limitation of sporadic and unintelligent house building on the periphery of our towns and cities, while in the wider schemes of regional planning the essence of the problem is the preservation of large tracts of open country, which have natural beauty,

historic interest, or agricultural value to the town dwellers.

It has, in fact, been likened to pattern making on a green background, and the most difficult problem which faces the town planner is how to effectively preserve this green background of open spaces and unspoiled country without imposing too heavy a financial burden on those who will enjoy these amenities.

In this exhibition (which formed part of the recent international exhibition at Berlin) this essential feature is certainly the dominant note. The love of the open country and the desire to have a garden round one's house, has always been a characteristic of the Englishman, and is more marked in our country than anywhere else in Europe: the educated Frenchman is, at heart, a townsman, and though the peasant is passionately attached to his "coin de terre" he strongly resents any proposal for replanning his village—this was a remarkable feature in the reconstruction of the "Devastated Region," and proved a rock upon which many town planning schemes came to grief. The same may be said of Italy and Austria, though in the case of Germany there is an outlook which more resembles our own.

Abroad we are looked on as the pioneers of town planning and what is known as the "garden city" type of planning: the work done by architects and town planners in connection with national housing schemes is more fully appreciated than it is at home.

But, to return to the subject of this review, the plans and diagrams which form the exhibition may be divided into three main sections.

First, in order of time, we have the garden suburb and the city illustrated here by plans, excellent photographs and some condensed statistics of Hampstead, Bourneville, Letchworth and Welwyn. It is interesting to compare the earlier work of Bourneville, Hampstead and Letchworth with the more recent examples at Welwyn, and to note how changing conditions of life are reflected in the buildings and general planning.

Next we have an excellent collection, illustrating town planning proper, as applied to the extension of large centres of population, such as Birmingham, Leeds, Liverpool, Derby, Oxford, Norwich and Hastings. Each of these schemes illustrates a different type of development: Leeds with its industrial needs, Liverpool with its great port; Oxford in the preservation of amenities peculiar to a seat of learning; and Hastings in the problem of the seaside pleasure resort made more difficult by the contours of the site.

There are also two particularly interesting examples from overseas illustrating the extension and proposed replanning of Melbourne, Australia, and the unique example provided by New Delhi for the planning of a complete city. In this section must also be included an excellent aerial photograph of the civic centre at Cardiff, which illustrates another exceptional opportunity, brilliantly handled.

The extremely interesting set of maps, diagrams and photographs of the London area should be carefully studied, especially the diagrams showing the way in which development has proceeded: first, the scattered group of black dots, then the lines of "ribbon development" along main roads and bus routes and finally the absorption into the central area. This should be compared with the diagrams showing the increase in road transport to understand the urgency of the problem of a town plan for Greater London.

On another wall is a series of beautiful drawings showing the development plan for New York, no doubt included because it is the work of an Englishman. It is impossible here to touch on the variety of problems

which had to be considered and solved, but this set should on no account be missed as (although it includes solutions which might be difficult or impossible in our own country and under our legislation) there is much that can be learned from a careful study of this fine example of regional and city planning.

This brings us to the exhibits of the third division, that of regional planning. Here the problem is no longer the ordered development of one centre of population, but the study of the characteristics, history and geography of a large tract of country with one or more centres of population, the habits and means of livelihood of the inhabitants and the means of communication within the region and to other centres outside it. From this data the regional plan and report is evolved: this differs from the town planning schemes for one centre of population, because it deals mainly with general principles, such as main communications and the division of the region into areas reserved for different types of development known by the ugly word "zoning." It forms, as it were, a framework and guide for future development, the details of which are worked out in the various town planning schemes of the different centres of population in the region.

But it also has the advantage of indicating areas of country which for natural beauty or other reasons should be preserved and which might not be included in any of the more limited town planning schemes.

In this section there are several plans of unusual interest, selected to illustrate the different types of regional development which may be met with.

There are schemes for the Lake District, South Tees-side, Sheffield, Bristol and Bath region, North-East Kent, each of which illustrates some special characteristic, but here, again, space does not permit anything in the way of description: to properly understand the maps it should be remembered that they are really illustrations of the Report.

In conclusion one must thank the organisers for a remarkably interesting show, and the hanging committee for the excellent way in which the exhibits are arranged.

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## The Rural Industries Bureau

For many years leading designers and architects on the Continent have been helping a "design in industry" movement, which in countries like Sweden has risen to great social and economic importance. Not only has purely industrial design been influenced and directed, but, what is equally essential, a parallel development in handicrafts has been fostered by a similar stimulus.

The Rural Industries Bureau is the central agency entrusted by the Government with the task of helping country craftsmen. For local organisation it relies mainly on the services of Rural Community Councils. These Councils organise the craftsmen within their areas by the formation of guilds, and keep the Bureau in constant touch with the men themselves by employing an organiser

for Rural Industries work. The whole of this organisation is made possible by a grant from the Development Fund.



Photo by the R. I. Bureau

The Bureau has a small staff of designers and draughtsmen, but so much of their time is taken up by visiting and advising craftsmen in their shops that help from outside sources would be welcome. Obviously for this organisation to prove really effective, in the widest possible sense, it cannot remain self-contained, but must be in touch with designers of every kind throughout the country. Rough sketches for furniture, electric light fittings, gates, railings, etc., from architects and designers would add greatly to the help which the Bureau is able to give to the village craftsmen; and for which it makes no charge. The Bureau would be prepared to purchase suitable suggestions and designs, and appeals to architects to help smiths, wheelwrights and other rural craftsmen not only by supplying designs, but by availing themselves of the help which the Bureau in its turn can give to them. It will be readily appreciated that co-operation of this sort is the chief means whereby the movement can expand into one of the greatest national importance. If a close relationship between the Bureau and architects can be established, there can be little doubt it will ultimately result in a craft development of similar vitality to that exhibited in some countries abroad.

The Bureau has, amongst others, a list of all the competent craftsmen in wrought ironwork, and is in a position to give detailed information as to the type and quality of the work which these men can carry out.

The Bureau is able not only to place work with skilled smiths, but is prepared to get estimates for work required by architects, and to supervise the carrying out of the work on behalf of the architect, making no charge for this supervision. It should be fully understood that, apart from the assistance given by the Government for the purpose of organisation, these rural industries are self-supporting, and architects, by utilising the services of the Bureau, will not only be assisting rural craftsmen on a truly economic basis, but will find that they can get work finely done at competitive prices.

#### RURAL COMMUNITY COUNCILS.

Names and addresses of Secretaries; and names of the local Craftsmen's Societies (shown in *italics*).

*Cambridgeshire*.—Miss D. M. Warrington, Cambridge-shire House, 7 Hills Road, Cambridge.

*Cheshire*.—G. de L. Hough, County Education Offices City Road, Chester.

*Derbyshire*.—L. Ramsbottom, St. Mary's Chambers, Queen Street, Derby. *Rural Industries Co-operative Society*.

*Dorset*.—Captain L. H. Payne, 32 High East Street, Dorchester.

*Essex*.—A. C. Gifford, "Picketts," Fingringhoe, Colchester.

*Gloucestershire*.—Graham H. Castle, Community House, College Green, Gloucester. *Guild of Rural Craftsmen*.

*Hampshire*.—J. D. Smart, 105 High Street, Winchester. *Guild of Rural Craftsmen*.

*Herefordshire*.—P. M. Thompson, Rural Community House, 7 St. Owen Street, Hereford.

*Hertfordshire*.—D. J. Capper, 152 Fore Street, Hertford.

*Kent*.—Major E. L. Shoeten Sack, 38 Earl Street, Maidstone. *Rural Industries Co-operative Society*.

*Leicestershire*.—C. Lyle, Loughborough College, Loughborough. *Rural Industries Co-operative Society*.

*Lindsey (Lincs)*.—Major W. North Coates, M.C., St. Peter's Chambers, Silver Street, Lincoln.

*Monmouthshire*.—D. L. Jones, Holgate House, Palmyra Place, Newport, Mon.

*Nottinghamshire*.—E. E. Neale, B.A., 14 Shakespeare Street, Nottingham. *Rural Industries Co-operative Society*.

*Oxfordshire*.—E. Joseph, Barnett House, Oxford. *Rural Industries Co-operative Society* (Sec.: Major G. D. Amery, *School of Rural Economy*, Oxford).

*Rutland*.—Mrs. Roberts, Ashwell Rectory, Oakham. *Somerset*.—Major M. C. Trevilian, D.L., J.P., 42 Bridge Street, Taunton.

*Sussex (East)*.—Major G. H. Powell-Edwards, M.C., Old Bank House, Lewes.

*Sussex (West)*.—Major E. G. Sheppard, D.S.O., M.V.O., 67 East Street, Chichester. *The Guild of Sussex Craftsmen, Ltd.*





Photo by R. I. Bureau

Yorkshire (W. Riding).—E. C. Studdert Holmes, M.A.  
8 St. John's North, Wakefield.

#### SCOTLAND.

Angus.—P. A. Conacher, Education Offices, Forfar.  
County Council Sub-Committees :

Yorkshire (N. Riding).—H. G. Thornley, County Hall  
Annexe, Northallerton.

Hertfordshire.—Clerk to the Council, 28 Castle Street  
Hertford.

Unless otherwise stated, the names of Secretaries  
and the addresses of Co-operative Societies are the same  
as those of the Rural Community Councils under which  
they appear.

## Reviews

### THE SLUM\*

REVIEWED BY A. LLEWELLYN SMITH

Individual consciences are, perhaps, less exercised over the Housing Question than they used to be. Experience has brought with it a realisation of the stubbornness and complexity of the issues involved, and this may have bred in some of us a feeling of the hopelessness of personal endeavour in the face of problems so vast. Others again, as they watch the magnificent blocks of L.C.C. flats rising from their squalid surroundings and note the undeniable improvement in health of recent years, may be tempted to think that the old dragon is scotched, and may be left to die of its wounds. Nor—to be honest—is it difficult to find the slums attractive. In fine weather there is a glamour about the open-air life which contrasts well with the dourness of most improved industrial dwellings, and few of us choose to go slum-prowling unless the weather is clement.

To such attitudes as these this book may come as a wholesome corrective. To those who feel that there is no longer any field for private endeavour, Major Barnes

points out that the existence of the slum is due no less to a failure in moral qualities than to the absence of material possessions, and that with the elevation of individual character the State, as such, can have little to do. And those who are content with the present rate of progress will have their complacency rudely shattered by the author's accounts of the conditions which continue to exist in London and the provinces.

A full century has now passed since the recurrence of epidemics, and especially the advent of cholera, first opened men's eyes to the conditions under which the masses were housed. That the problem is not yet satisfactorily solved is due in the last analysis to one explanation : "There is no money in housing the poorest people well ; there has always been money in housing them ill." There are other explanations chiefly historical and technical, and for this reason the first and much the longer part of the book consists of a historical introduction paving the way to the discussion of the modern problem and its solution in the second part. Writing for the general reader, Major Barnes is not content with a sober scientific narrative, but gives us rather a series of vivid

\* *The Slum: Its Story and Solution.* By Harry Barnes [F.]. 80. Lond. 1931. [P. S. King and Son.] 18s



snapshots. Gruesome extracts from the Reports of Medical Officers from Chadwick downwards, appear with author's comments on almost every page. The characters of the chief actors are lightly sketched. We turn the pages of Shaftesbury's diary, listen to the witnesses before Royal Commissions, and peep into Octavia Hill's correspondence. Little illuminating glimpses abound—a Reading landowner in the 'forties training his tenants to keep down repairs; the Clerkenwell vestryman suddenly bewildered by the limelight of publicity; the Railway Companies and the Metropolitan Board of Works begging in turn to be excused from re-housing those whom they had displaced. At the same time the confusing tangle of the Housing Acts is ably resolved for us by a chapter setting out clearly the differing principles underlying the Shaftesbury, Torrens and Cross Acts, and the manner in which they are embodied in subsequent legislation. There are interesting sidelights on the development of the Poor Law and Local Government.

There are certain dangers to which this episodic form of treatment is peculiarly liable, notably those of diffuseness and lack of continuity; and it cannot be said that in his picturesque and colourful account Major Barnes has always successfully avoided them. Such is the fecundity of incident and aphorism that at times it is difficult to follow the march of events without recourse to the index, and this unfortunately is neither exhaustive nor wholly accurate.

One or two minor blemishes remain to be noticed. The figures on p. 169, showing the numbers for whom houses had been provided by the L.C.C. to the outbreak of the war, need a certain amount of unravelling, and when analysed do not appear to add up. The same information is more clearly set out in tabular form in the L.C.C. publication, "Housing of the Working Classes, 1855-1912," from which it has apparently been borrowed. The Chairman of the Royal Commission of 1884-5 is referred to as "a figure hardly less tragic than Parnell," but the reader is left to guess at Sir Charles Dilke; and Bishop William Walsham How appears on the same Commission in unfamiliar guise, shorn of his surname.

It is more surprising to find only one passing mention of the series of London Building Acts which now govern, *inter alia*, the minimum heights of rooms, access to light and air, protection from damp, and general soundness of construction in all new buildings erected in the Metropolis. At any rate, since the consolidated Act of 1894 these provisions have been a potent factor in helping to prevent the growth of new slums, and they cannot consequently be neglected in a thorough account of the slum problem.

Part II, in which Major Barnes gives us his views on the modern problem and its solution, is certainly the more valuable part of the work. As he points out, we have first to ascertain the facts, especially the extent of the shortage of decent dwellings in each area. Such knowledge we clearly must have, though it is hard to follow the author's assertion that it can by itself determine whether an area should be cleared or treated piecemeal. On the basis of the information collected, re-housing schemes can be prepared, and we are next faced with the necessity of transferring the inhabitants to other quarters pending reconstruction—a problem which naturally is much more

acute in London than elsewhere. The County Council estates on the outskirts of London are only beginning to provide an overflow for population, and though much could doubtless be done by quicker and cheaper transport facilities, such a remedy clearly only touches the fringe of the problem. Meanwhile an energetic local authority can still from time to time secure vacant sites and building for re-housing, even in a congested district. But whatever be the authority to administer the Housing Acts—and Major Barnes has his own view on this question—the problem of the "decant" will still remain the crucial stumbling-block, and there can be no short cut to the solution. If only for this reason, any re-housing scheme to-day must proceed by slow and laborious stages.

There is a sound chapter on higher buildings, which Major Barnes rightly accepts as inevitable in view of the numbers to be re-housed and the need for preserving light and air. The minimum standard of accommodation consists in his opinion of a living-room, three bedrooms, scullery, bath, coal store and w.c.—surely a modest requirement. We doubt, however, whether the three-bedroom flat can be considered a practicable minimum in present conditions. Where (as in London, though not everywhere) the sons will sleep in the living-room, the two-bedroom flat can be regarded as providing separate sleeping accommodation for the sexes, and it is absolutely essential that costs—and as a corollary rents—should be kept down. On the other hand, it might have been well to mention that adequate storage for perambulators at ground level is an essential, as this is a detail which is easily overlooked, and has been overlooked in the past. No doubt because he writes primarily for the non-technical reader, Major Barnes does not deal very fully with the aspects of the Housing Problem which more particularly concern the architect. It must be confessed that this reticence is somewhat tantalising, since there is no branch of an architect's practice in which he has more to learn from one who combines technical knowledge with wide human experience. It would be interesting, for instance, to hear Major Barnes's views on the difficult problem of converting old cottages into flats, an experiment which has been tried not unsuccessfully in St. Pancras since the war. And there are numerous matters of detail, such as the question of central heating as against gas or coal fires, and the question of pitched roofs as against flat, which cannot be decided on technical considerations alone, but which involve problems of management. (Flat roofs, for instance, provide a welcome haven for gamblers and roughs beyond the reach of police surveillance.) An architect cannot but feel that the earlier chapters might have been abridged without detriment to the history, and space thus provided for a discussion of these and similar matters.

With regard to management, the author is on excellent ground when he stresses the importance of Octavia Hill's work, and looks forward to the employment of trained property managers on a steadily increasing number of estates.

Major Barnes sees little prospect of a substantial increase in the rate of progress until the executive power, now vested in Local Authorities, is transferred to a national commission, constituted on the lines of the Port of London

Authority. He thinks, moreover, that the expense will ultimately involve a much larger contribution from the State than is contemplated under the 1930 Act, and that the additional revenue required might be derived from a tax on site value. Similarly, he suggests, without minimising the difficulties, that the compensation which it would be necessary to pay, if the principles of zoning were extended to built-up areas, might be provided by a tax on betterment. These, however, are questions of current politics, and cannot be properly discussed here.

Major Barnes has written a book which should prove popular. It is a pity that it was not published at a more popular price.

### TURKISH ARCHITECTURE.

#### TURKISH ARCHITECTURE IN SOUTH-WESTERN ANATOLIA.

By Rudolf M. Riefstahl. 40. Camb., Mass., 1931. [Harvard University Press and Oxford U.P.] 17s.

Reviewed by SIDNEY TOY [F.].

We welcome this book as a pioneer effort of the first order. Anyone familiar with the difficulties associated with architectural study and investigation in Asia Minor will appreciate the tentative character that a first survey here must always have when undertaken privately. The author's purpose has been "to make a record of monuments, detailed work on which should be undertaken at a later date; . . . to show the archeological possibilities of the cities of South-western Anatolia. The buildings have been paced off and not measured, and in many details the sketch diagrams will have to be corrected upon close investigation." The result is excellent and should do much to inspire the more thorough investigation the author suggests.

Since the final overthrow of the Byzantine rule in Asia Minor in 1071 the architectural influence there has been principally that of the Seljuk and Osmanli Turks. But the Turks found the country rich in important Byzantine buildings of every description. Many of these remain to the present day, many have been mutilated or incorporated into buildings of a later date, while others again have been destroyed and their fragments, together with those of the classic periods, reused by the Turks, in their mosques and secular buildings. Many columns, capitals, and other details of this character occur in some of the buildings examined by the author and probably in some cases much Byzantine structural work lies behind the stucco covering of the walls.

The monuments examined are those found in the towns of Manissa, Birgeh, Tireh and Aidin—all within 70 miles of Smyrna; and those at Adalia (here spelt Antalia) and Alaya on the coast south of Konia. There is a chapter on four Seljuk Hans and another on the Turkish antiquities in the museum at Smyrna. The volume is divided into two parts, the first part being devoted to architectural descriptions of the monuments, and the second to the Turkish inscriptions found upon them.

Conspicuous among the interesting monuments examined are the mosques of Ulu at Manissa, of Ulu at Birgeh, and of Yivili at Adalia; a Turkish house at Birgeh and the four Seljuk Hans. The house "can be

considered one of the finest eighteenth century houses that still exist in Anatolia. It is a beautiful three-storey building with the outside of stone—layers of roughly squared stones alternating with strata of small flat slabs—and the balconies in half-timber. The inside had only a wooden frame. Some of the beams on the inside essential to the maintenance of the structure are badly rotted now and if help does not come soon the building is doomed." A fairly full description of the house follows accompanied by photographs of the courtyard and interior and a plan of one storey. The mosque of Ulu at Manissa is of typical Turkish plan. It consists of a mosque and forecourt enclosed within one rectangular building but distinct and separated by a wall. On the west, approached from the forecourt and also by an outside gateway, there is a medresseh. The mosque proper has a dome about 35 feet diameter supported on piers and flanked by square vaulted compartments. The open portion of the forecourt is also enclosed by vaulted compartments, and these vaults, both here and in the mosque proper are supported on columns of classic and Byzantine origin. On each side of the doorway to a turbeh, which stands at the left of the passage from the courtyard to the medresseh, are curious quadruple knotted shafts. These are similar to those found at the church of S. Saviour Pantokrator, Constantinople, at Koma and elsewhere and are evidently of Byzantine origin.

The mosque of Ulu at Birgeh is a simple square building with a timber roof, supported on four arcades of five arches each. This mosque is particularly rich in mosaic decoration and carved woodwork. It has a very fine minaret of decorative brickwork.

The section devoted to the four Seljuk Hans is of great interest, plans and illustrations of each are given. These hans, now apparently ruinous, with their fine halls and wealth of carved decoration are among the most important monuments of their kind in the Levant.

Practically all the buildings examined have dedicatory and commemorative inscriptions in Turkish characters, carved in stone and built into the walls above doorways and elsewhere. These, together with inscriptions on wood and other material are dealt with very thoroughly in Part II. The inscriptions are illustrated by photographs, transcribed and translated into English and German.

The buildings examined are profusely illustrated by excellent photographs, due attention being given to decorative detail, and by plans. The plans are lucid and are clearly drawn and though the buildings have been paced out only and not accurately measured they are of such simple and rectangular design as to lend themselves to this method. A plan, however, should agree with itself and where a scale and measurements occur on the same plan they should have at least a rough agreement with each other. There is no such agreement in the plan given in Fig. 3. But it is no small achievement to get any plan of some of these buildings, the author himself recognises their tentative character and we owe him a great debt of gratitude for those he has given us, and for the work as a whole.

THE ART OF CARVED SCULPTURE. By Kineton Parkes.  
2 vols. 8s. Lond. 1931. [Chapman & Hall.] 21s.  
net per vol.

REVIEWED BY G. A. JELlicoe [A.].

These two volumes endeavour to cover the range of modern sculpture in Europe and America. Such an undertaking is ambitious, and it reflects credit on the author that he should have been able to interview so many of the sculptors he introduces. The character of the book at once becomes personal. We are taken to a great number of studios, and while we read we appear to watch the sculptor at work, and to listen to the views he is expounding. As a record the books have considerable value, and it would seem almost over-critical from this point of view to wish that the work was complete as a catalogue. While many mediocre names are mentioned, those of such diverse inclinations as Hardiman, Gertrude Hermes, and Dyson-Smith are, for instance, omitted from the English section. There is, too, a tendency to give unequal relative value. Thus Mr. Sargent, working in Florence, has more pages allotted to him than Fritz Behn has lines, and one concludes that perhaps too much stress has been laid on interviews.

If the books are to be considered as something more than a record, and this the title suggests, a very much wider field of controversy is opened. The æsthetic arguments put forward in the introduction, and appearing from time to time throughout the books between visits to sculptors, are sound and interesting. The tolerance shown to all schools of thought, which are legion, is very satisfying in the present period of reactions and

prejudices. It is perhaps the fact that this tolerance has been carried too far, that the books themselves, so full of varied personalities, have themselves little personality. The subject has overwhelmed the author, and if a book is to rise above the catalogue, the author must be all-pervading. Upon the vision of the author depend whether or no the work becomes literature.

As a record, therefore, of contemporary living sculptors, the books certainly ought to be on the shelves of practising architects. Something of the ideals of a sculptor can in a moment be unearthed. It would appear that the English section is the most interesting part of Vol. I (Western Europe, America, and Japan), the "Prayer" of Eric Kennington exciting as much emotion as anything anywhere. Otherwise the material in Vol. II (Central and North Europe) is unquestionably more stimulating. So alluring are the illustrations that one would have preferred the text to have been condensed to make room for more.

Those parts of the text that deal with the art of sculpture, such as the introduction already mentioned, are adequate. The distinction drawn between glyptic and plastic work makes easier the appreciation of the sculpture that follows. It is perhaps an architectural bias that makes one wish for a closer association between sculpture and architecture, for the influence of research into form and expression of material would encourage us in our own researches—that, for instance, into the lost art of mouldings. If the range of the books is too vast to make them wholly convincing, they are at least the most complete of their kind.

## W. R. Lethaby

He was the Stone's high priest ;  
Old Marble's lover ;  
He, in a nightmare world,  
Told ancient dreams ;  
Now he has left his book  
And turned the cover,  
To pace with quiet feet  
By quiet streams.

May coloured Temples wait  
Him there, on haunted steep ;  
And in those Fields a church,  
With painted sculpture, sleep.

## ACCESSIONS TO THE LIBRARY.

30 JULY—9 OCTOBER 1931.

## INCORPORATING

## NOTES ON RECENT PURCHASES.

(These Notes are published without prejudice to a further and more detailed criticism.)

List of all books, pamphlets, drawings and photographs presented to, or purchased by, the Library will be published periodically. It is suggested that members who wish to be in close touch with the development of the Library should make a point of retaining these lists for reference.

Books presented by Publisher marked

R.

Books purchased marked

P.

Books of which one copy at least is in the Loan Library marked with an asterisk.\*

## ARCHITECTURE

## PROFESSIONAL PRACTICE

ARCHITECTS (REGISTRATION) ACT, 1931. [21 & 22 Geo. 5, ch. 33.] Pam. 80. 1931. [H.M. Stationery Office.] 4d.

## PRESERVATION.

CAMBRIDGE PRESERVATION SOCIETY. [Aims.] (Cover title: Cambridge.) Pam. la. 80. Camb. 1929. Report [&c.], 1931. Pam. 80. Camb. 1931. [Camb. U.P. for the Society.] Presented.

THE D.I.A. CAUTIONARY GUIDE TO CARLISLE. Design and Industries Association. Pam. 80. Lond. [1931]. 6d. R.

## HISTORY.

A HISTORY OF ARCHITECTURE on the Comparative method. . . . By Sir Banister Fletcher. 9th ed. La. 80. Lond. 1931. [Batsford.] £2 2s. R.

IMPRESSIONS OF JAPANESE ARCHITECTURE and the allied arts. By R. A. Cram. [New ed.] La. 80. Lond. 1931. [Harrap.] 12s. 6d. P.

THE PRELIMINARY EXCAVATIONS OF VERULAMUM, 1930. By Mrs. R. E. M. Wheeler. (Reprinted from St. Albans and Hertfordshire Architectural and Archaeological Society Transactions, 1930.) Pam. la. 80. [St. Albans 1931.] 6d. P.

\*FRAGMENTS D'ARCHITECTURE DU MOYEN ÂGE ET DE LA RENAISSANCE. By H. D'Espouy. Vol. ii only. Fo. Paris [1925]. P.

TURKISH ARCHITECTURE IN SOUTH-WESTERN ANATOLIA. By R. M. Riefstahl. Sm. fo. Camb., Mass. 1931. [Harvard U.P. and Oxford U.P.] 17s. R.

\*MODERN DUTCH BUILDINGS. By F. R. Yerbury. 40. Lond. 1931. [Benn.] £1 12s. 6d. R.

## BUILDING TYPES.

[HOSPITALS; HOUSING.] Royal Sanitary Institute: 42nd Congress, Glasgow, 1931. [Contains articles on Hospital planning and Provision and planning of working-class dwellings.] 80. [Lond. 1931.] R.

[CREMATION. 5 pams. by G. Schlyter and others, mostly pubd. by International Cremation Office.] Pams. 12mo, 80, sm. 40, and sm. fo. Leipzig and Helsingborg 19[22]-30. Presented by Herr Schlyter.

SECONDARY SCHOOLS, Suggestions for the planning of new buildings for. [Replaces Regulations, 1914.] (Cover title: Secondary school buildings.) Board of Education Educational Pamphlets, No. 86. Pam. sm. 80. Lond. 1931. [H.M. Stationery Office.] 1s. 6d. R.

ROYAL INSTITUTE OF BRITISH ARCHITECTS: Competition for new premises for. Answers to questions. Pam. sm. 40. [Lond. 1931.] [R.I.B.A.] Inset in JOURNAL of 19 Sept.

NEUZEITLICHE MIETHÄUSER UND SIEDLUNGEN. Leo Adler, ed. Sm. fo. Berlin [1931]. [Ernest Pollak.] £2 12s. 6d. P.

[NEW YORK HOUSING.] New York, State of: State Board of Housing. Report . . . (Legislative Document No. 84.) Pam. la. 80. Albany 1931. R.

This report corresponds to the similar L.C.C. Housing books and comparison is interesting. There is ample evidence in the plans of the development in New York housing under the administration of the State Board, under whose auspices apartments have been built or are building representing an investment of \$9,000,000 in low rental dwellings. The average rental of about \$12 per room per month seems high when compared with English rentals, but wages are, of course, higher and in some respects equipment is beyond our standard, the more recent buildings having lifts, refrigerators and incinerators. The report is well produced with ample plans and figures of costs.

WALLINGTON HALL, Cambo, Northumberland—its history and development. By D. McIntyre. (Thesis awarded distinction for R.I.B.A. Final Examination, 1931.) Typescript sm. 40. 1931. Presented by the Author.

## DETAILS.

THE DOME TOWERS OF GREENWICH HOSPITAL. By Daniel Roth. (Thesis for R.I.B.A. Final Examination, 1931.) 2 vols. Typescript [1931]. Presented by the Author.

TREFOIL REAR-ARCHES. By H. J. Honeyman. (Archæologia Aeliana.) Pam. 80. Newcastle 1931.

Presented by the Author [A.].

## ALLIED ARTS AND CRAFTS.

SOUTHERN BAROQUE ART. The author of this work should have been given in the Accession List in JOURNAL of 8 August as Sacheverell Sitwell.

THE ART OF CARVED SCULPTURE. By Kington Parkes. (Universal Art Series.) 2 vols. La. 8vo. Lond. 1931. [Chapman and Hall.] £1 1s. per vol. R.

HOUSE PAINTING AND FURNISHING. (Leaflet 4.) SIMPLE FURNITURE. (Leaflet 5.) DESIGNING GAMES. (Leaflet 40.) All by W. R. Lethaby. Leicester: Dryad Handicrafts. Dryad Leaflets. Pams. 80. Leicester [1920, 1922, 1929.] Presented by Mr. H. H. Peach.

## BUILDING.

## PRACTICE.

RENT RESTRICTION ACTS. Ministry of Health: Report of the Inter-departmental Committee on. Pam. la. 80. Lond. 1931. [Stationery Office.] 1s. P.

"THE STANDARD FORM OF BUILDING CONTRACT": being a critical annotation of the new form . . . (issued in 1931 under the sanction of R.I.B.A. [&c.]) and a guide to its use. By E. J. Rimmer and M. Hoare. Sm. fo. [Lond. 1931.] [National Builder.] R.

## MATERIALS.

THE PRICES OF BUILDING MATERIALS. Inter-departmental Committee . . . to survey. Chairman's report . . . to March 1931. Ministry of Health. Pam. 80. Lond. 1931. [Stationery Office.] 3d. P.

\*[DECAY AND WOOD STRENGTH.] The effect of progressive decay . . . on the mechanical strength of the wood of sitka spruce. Dept. of Sci. and Ind. Research: Forest Products Research, Bulletin No. 11. Pam. sm. 40. Lond. 1931. [Stationery Office.] 1s. 6d. R.(2)

## EQUIPMENT.

THE NORTH-EAST COAST COUNTRYSIDE ELECTRICAL DEVELOPMENT. (By H. Waghorn.) Newcastle-upon-Tyne Electrical Supply Co. Pam. sm. 40. Newcastle 1931. R.

## ACOUSTICS.

\*PLANNING FOR GOOD ACOUSTICS. By Hope Bagenal and Alex. Wood. La. 80. Lond. 1931. [Methuen.] £1 2s. 6d. P. (2 extra copies).



STANDARDS OF MUSICAL TONE from an acoustic analysis of good concert halls, opera houses, and churches. By Hope Bagenal. (Godwin Bursary Report, 1929.) Typescript sm. 40. [1931.] *Presented by the Author [A.].*

#### TOWN PLANNING.

\*TOWN PLANNING EXAMINATIONS, Examination brochure containing papers . . . for the use of candidates for. Town Planning Institute. Pam. sm. 40. Lond. 1931. 3s. 6d. *Presented by the Institute (2).*

REGIONAL DEVELOPMENT. Ministry of Health: Interim report of Departmental Committee on. Pam. la. 80. Lond. 1931. [Stationery Office.] 3d. R.

THE FUTURE OF SOUTH-WEST LANCASHIRE. (Abridgment of "The Future development of" &c.) Liverpool: S.-W. Lancashire Regional Planning Committee. 80. L'pool 1931. [U.P. of Liverpool.] 1s. R.  
ENGLAND'S BEAUTY. An address . . . to be read in conjunction with exhibitions or lantern slides. By M. L. Lee. Council for the Preservation of Rural England. Pam. 80. n.p. [1931.] R.

#### Drawings.

EARLY NEW ZEALAND ECCLESIASTICAL ARCHITECTURE, *cover title*. [Nineteenth century timber architecture of Bishop Selwyn.] By A. J. Sedcole and C. I. Crookes. D. & *prelim. page Repr.* (Bound.) Ob. fo. Auckland 1930. *Presented by the Authors.*

## Architecture: What's the Use?

A POPULAR LECTURE DELIVERED AT THE R.I.B.A. ON SATURDAY, 10 OCTOBER.

BY MR. CLOUGH WILLIAMS-ELLIS, F.R.I.B.A.,  
LORD RIDDELL (HON. A.), IN THE CHAIR.

On Saturday, 10 October, with Lord Riddell in the chair, Mr. Clough Williams-Ellis gave the first of the series of Popular Lectures on Architecture that have been arranged at the R.I.B.A. for Saturday afternoons during the autumn.

There was an excellent audience, and those who came were well rewarded for the interest that brought them to the R.I.B.A. on a Saturday afternoon by hearing a first rate, eloquent and witty talk that probably sent away those who already knew and appreciated good architecture eager evangelists for the cause, while those few who were not at first converts cannot long have remained in their pagan state.

The title of the lecture was "Architecture: What's the Use?" a title which was, as Mr. Clough Williams-Ellis explained, only a rhetorical question addressed to himself, though he felt that he knew the answer better than anything else in the world.

Architecture, he said, requires more than intelligence to appreciate it—there must be feeling; and though Architecture is no remote holy mystery (that idea has done incalculable harm), it demands of us the receptivity and innate sympathy demanded by any great creed.

If mystery there is, it is in the last of the trinity, "firmness, commodity and delight," where there must be always "that last residual mystery and bit of magic." In as far as the architect, who generally looks like any prosaic ordinary citizen, has control over that one indefinable ingredient, he is a magician.

In many countries to-day the architect is merely regarded as a useful functionary who "makes mistakes on paper in order that more serious mistakes may be avoided in bricks and mortar"; and the artist as a luxury, an aloof being who will not concern himself with the small affairs of everyday life. An artist is more than that, and is indeed essential to the well-being of any nation. In some ideal world, "The almost perfect State" of the American philosopher, Don Marquis, the artists are the leaders and guides. The world exists for the purpose of producing artists.

Mr. Clough Williams-Ellis defined Art as the well making of what needs making, and then went on to explain the phrase by the practice of the Design and Industries Association with its touchstone of "fitness for purpose," which was first applied to small things such as pots and pans, then to the houses that contained them, then to the cities, and last to the countryside. "Ugly, shoddy surroundings produce mean and shoddy living." From fitness for purpose had arisen the style of architecture called functionalism, more in vogue on the Continent than here, and particularly in Russia, where it was a most salutary reaction from the "cretinous crudeness" of their pre-war architecture. In Russia a lot of modern buildings might be dull but not one was vulgar. Functionalism is, however, in its extremer forms a sort of telegraphese which conveys its message efficiently enough, but a telegram is not literature.

In Sweden, "the most civilised country in the world," the arts, and, above all, architecture, are taken seriously, so Sweden leads the world in architecture because of the public interest. Sweden cares for the background of her people. There is order and discipline—design—which is one of the reasons why her industries are prosperous; and in Germany, too, architecture is no longer the plaything of wealth, but is democratised and become as much a matter of national concern as is football with us. In England we can only avoid pain from ugliness by being insensitive to our surroundings—that is, by being only partly alive.

We should educate ourselves not to coarsen our senses but to learn what is good, and why; so that instead of a people devoid of interest the country may be full of citizens eager and appreciative to make the most of its opportunities, to use its good architects, and demand homes less beneath contempt than the jerry built "desirable residences" of every English suburb, where, except for a good post office, perhaps, or telephone exchange, a public house or cinema, there is nothing to show that the English can still build beautifully if they want to.

"Already our higger-mugger carelessness has seriously



depreciated the value of our property, or at any rate has gravely prejudiced its future value, whilst in the tangled growths that we are allowing to spring up around our already congested towns we are bequeathing a problem to our unhappy heirs that may well prove insoluble without invasion, a revolution or an earthquake to help them.

"Yet we are not without our gleams of civic sense, and, given conspicuous opportunities for doing the handsome thing, we do now exploit it with more competence and dignity than we have done for a century past. But merely being impressively monumental in the market-place is not good enough; we demand to-day that some seemliness, some delight, some dignity even, should be brought into the byways and into the common streets. Or, more strictly, we do not demand it, because the ordinary English citizen, cradled in ugliness, still accepts disorder and

squalor as normal. How convenient that used to seem to the nineteenth century employers and others; how disastrous in reality we now see it to be."

Mr. Clough Williams-Ellis concluded by showing many slides of English buildings, each of which was accompanied by a racy, vivid exposition of its virtues or vices.

At the close, Lord Riddell, in thanking Mr. Clough Williams-Ellis, referred to a statement in the lecture that beautiful surroundings make beautiful people, or rather well-conducted people, and said that, despite the ugliness that Mr. Clough Williams-Ellis had pointed out on every side, English people were the most good tempered in a time of crisis of any in the world. He (Lord Riddell) felt that the lecturer had gone rather far in running down the state of English architecture. What we needed was more encouragement and less adverse criticism.

### TIMBER FROM THE COLONY AND PROTECTORATE OF KENYA

The following notes on the first Report of the "Standing Timber Committee of Kenya" have been prepared by Mr. H. D. Searles Wood at the request of the R.I.B.A. Science Standing Committee.

The first Report of "The Standing Timber Committee" of Kenya has just been issued. The following are the standard building dimensions:—

12" × 1"; 10" × 1"; 9" × 3"; 9" × 2"; 9" × 1½"; 9" × 1"; 8" × 1"; 7" × 2½"; 6" × 4"; 6" × 3"; 6" × 2"; 6" × 1"; 5" × 2"; 4" × 4"; 4" × 3"; 4" × 2"; 4" × 1"; 3" × 3"; 3" × 2"; 3" × 1"; 2" × 1"; 1½" × 1½"; 1½" × 1"

Standard joinery dimensions are as follow:—

12" × 5/8"; 12" × 1/2"; 5" × 3"; 4½" × 2"; 4½" × 1½"

Building and joinery dimensions are actual. Building and joinery timbers as supplied to the purchaser shall stand up to their dimensions.

The following is the allowance for shrinkage:—

Note.—B= Bare. F= Full.

Measure	Podo and Hards	Cedar
	Recommended practice Fence set at	Recommended practice Fence set at
Inches	Inches	Inches
Width		
12	12½	12½
10	10½ B	10½ B
9	9½	9½ B
8	8½ F	8½ B
6	6½	6½ F
5	5½ B	5½
4	4½ F	4½
3	3½	3½ B
2	2½ B	2½ F
1½	1½ B	1½
Depth		
4	4½ B	4½
3	3½ F	3½ B
2	2½	2½ F
1½	1½ B	1½
1	1½	1 F

### Standard Lengths of Timbers

Classification of Lengths.

Timber lengths shall be classified under three heads, namely:—

- Short lengths.
- Ordinary lengths.
- Long lengths.

Definitions of Classification of Lengths:

(a) "Short lengths" in timber, except cedar and hardwoods, shall be any length under eight feet down to five feet.

Cedar and hardwoods short lengths shall be any length under six feet down to four feet.

(b) "Ordinary lengths" in timber, except cedar and hardwoods, shall be any length eighteen feet and under down to eight feet.

Ordinary lengths in cedar and hardwoods shall be any length sixteen feet and under down to six feet.

(c) "Long lengths" in timber, except cedar and hardwoods, embraces all lengths of timber over eighteen feet.

Long lengths in cedar and hardwoods embraces all lengths of timber over sixteen feet.

Copies of the Report can be obtained from the Secretary of the Lumberman's Association of East Africa, A. C. Tannahill, P.O. Box 268, Nairobi, Kenya Colony.

Up to the present very little timber has been exported from Kenya to this country. The principal wood concerned is the Pencil Cedar (*Juniperus procera*) which is well known in England for pencil-making, though the quantity used is comparatively small. The wood is somewhat hard for pencils and this question is being investigated at Princes Risborough. It is unlikely that this cedar would be exported to England in any large quantity, it is in considerable local demand for construction purposes and available sizes are comparatively small.

Small quantities of African olive or Musharage (*Olea Hochstetteri*) have also been used in this country for cabinet work. It is a handsome hard timber.

This latter wood is among the most likely for export since fair supplies appear to be available and preliminary

investigations indicate satisfactory technical qualities. It is used locally for vehicle construction, wheelwright's work, tool handles and cabinet work, and is said to make good flooring.

Another wood possibly worth consideration is Muzaite (*Ocotea usambarensis*), a light, comparatively soft timber of a rich brown colour and easy to work. There is, however, a large local demand for the wood which would probably militate against export. The "podo" woods (*Podocarpus spp.*) are useful coniferous softwoods, similar

to the "yellow woods" of South Africa, but they are in great demand locally for all kinds of constructional work and export is unlikely.

Other woods well known in the Colony and much valued for constructional and special purposes are Mbembakofi (*Azela duanensis*), Mubiugu (*Brachylaena Hutchinsii*) and Meuri (*Pygeum africanum*), but there would appear to be little prospect of an export trade in these woods.

H. D. SEARLES-WOOD.

## Legal

### ARCHITECTURAL COPYRIGHT

#### BLAKE v. WARREN.

Judgment in this case was delivered by Sir William Hansell, K.C., one of the Official Referees, on March 25, 1931; and as it raises an interesting point in regard to copyright in an architectural work, that part of the judgment which deals with this point is appended.

Sir William Hansell, K.C.: . . . The second part of the claim is much more difficult—probably from my inexperience, very slight experience of the Copyright Law. As I have said, Mr. Blake designed five types of houses, all of which were used by the defendant and were used by him upon the estates which he developed after he had ceased to employ Mr. Blake. The material parts of the Copyright Act of 1911 are Section 1, which declares that "Copyright shall subsist in every original artistic work"—I am reading only the words that I think are material, and which also provides in Section 1 (2) that Copyright means the sole right to produce or reproduce the work or any substantial part thereof in any material form whatsoever. Then comes Section 35, which gives certain definitions—the interpretation clause, and the part of it which is material to this case will be found in the first Subsection of Section 35: "Artistic work includes works of artistic craftsmanship and architectural works of art and engravings and photographs," and an architectural work of art is further defined as meaning: "Any building or structure having an artistic character or design, in respect of such character or design, provided that the protection afforded by this Act shall be confined to the artistic character and design and shall not extend to processes or methods of construction."

The plaintiff claims that in respect of these five types of houses the defendant has infringed his copyright in what he says is the artistic character or design of the houses which were planned by him under these five heads. As I have said, they were subsidy houses, and if there is any artistic design or character in them, it can only be in respect of the elevation, because the interior planning is laid down by the regulations and by the pecuniary limits which are put on the construction of such houses as these, and there is no room for artistic character or design. They have to be according to plan, and the only thing that could be suggested, and it was really only suggested to be immediately dropped, where any kind of design, artistic or otherwise, could enter into the lay-out of the interior of these buildings, was whether the bathroom

and its appurtenances should be at the back or the front of the house. I think there is nothing with regard to the interior of the house which can by any stretch of words be said to involve any artistic character or design. But it is otherwise with regard to the elevation, the outside appearance of the house. I have very little to guide me. I have looked at the cases that were cited and I have tried to find if there is any other guide as to what really constitutes an artistic character or design. One of the cases gives one some kind of guide, I think—I think it was a case before Mr. Justice Stirling—because it is said in one of the cases that it is not enough to have employed or used what the case calls the common stock of ideas—there must be some originality, something that I suppose strikes the eye—what shall I say—something out of the common, and if in the view of the Tribunal that has to decide the case that sort of artistic character or design does exist, then there is copyright, and if the copyright is infringed the liability to damages arises. It really is very difficult to draw any sort of line. One can only take a general view of the thing, and taking that general view and giving the best consideration I can to it, I find that as to Types 1, 2 and 3 there is no such artistic character or design as would entitle the author of those drawings to copyright. Mr. Goddard indeed, in substance, gave up 2 and 3, and giving the best consideration I can to it I cannot satisfy myself, or, rather, the plaintiff has failed to satisfy me, that there is any artistic character or design in Type No. 1.

But with regard to Type No. 4 and Type No. 5, I have come to the conclusion that there is an artistic design and character in both those types, and particularly it is more evident in perhaps Type No. 5, which shows a timbered, or half-timbered front, which is unusual, if that be an element to consider—it is certainly artistic—and which, in my opinion, does give the author of that type, and also of Type 4, the copyright which he claims in it. There are no doubt little differences between the plans as originally drawn. I think in No. 4 the side windows are shown as circular in the original plan of Mr. Blake, and in the houses that were put up by Mr. Warren on his other estates they are oblong, or square, windows. That in itself I do not think is sufficient to make Mr. Warren's type anything different from the type which Mr. Blake originally designed. I think that the design is an original one; I think further that it has artistic character about it in the treatment of the gables

and the treatment of the doors and what the witnesses called the treatment of the voids and solids, which I understand to mean the arrangement of the windows, or, rather, apertures in the building as contrasted with the mass of the building as shown in stucco, or whatever the material may be.

I have, therefore, come to the conclusion that as to Types 4 and 5 the plaintiff's original designs do show an artistic character and design and that therefore they are properly the subject of copyright. If that is so, I have evidence as to the number of houses which have been erected by the defendant otherwise than under the superintendence, or with the employment, of the plaintiff, but that evidence was only procured partly in January and partly in February of this year, and I have nothing clearly to guide me as to which of these houses, or how many of these houses, were, in fact, erected, or in course of erection at the time when the action was brought, which was on the 7 June 1929, but I find that the total number which have been erected on five estates, or sites, other

than those in question in this action and other than those on which the plaintiff was employed, come altogether, the two types, to 112.

Now the question is, what damages should be awarded. I think that I shall not be doing the defendant any injustice by estimating—because it is an estimate and I must give the best figure I can—that half of those houses were erected, or in course of erection, when this action was brought. That makes 56 houses. Mr. Goddard suggested that £1 a house would be a very fair measure of the damages—I have heard no suggestion to the contrary, and it strikes my mind as reasonable. Therefore, the amount awarded to the plaintiff on the second part of his claim is £56, and that, when added to the claim which I have already found for his remuneration as architect, makes a total of £680 13s. 6d., as to which there will be judgment for the plaintiff.

*Mr. Rayner Goddard, K.C., and Mr. M. Stevenson appeared for the plaintiff. Mr. Porter, K.C., and Mr. MacGillivray appeared for the defendant.*

## Obituary

SIR WILLIAM WYNDHAM PORTAL, BT.,  
M.A., F.S.A., HON.A.R.I.B.A.

Through the death of Sir William Portal architects have lost a cultured friend of great gifts, unusual charm and human understanding, and architecture is the poorer.

A descendant of a distinguished Huguenot family, which settled in Hampshire in or about 1705, Sir William, who was born in 1850, was the eldest son of the first Baronet. He succeeded his father in the baronetcy in 1905.

In 1886 he served the office of High Sheriff and from 1897 to 1920 he acted as Vice-Chairman of the County Council, of which he was an Alderman. For the past nine years he was Vice-Lieutenant of the County and Chairman of Quarter Sessions since 1928.

Sir William was a keen antiquarian, and wrote several books on local antiquities. He was a great lover of his home at Laverstoke, of art and literature, and of his yacht *Valdora*, on which he spent his annual holiday. His love for architecture sprang from his early days at Eton, where his thoughts frequently turned to architectural design and sketching, and in later life he had many of the most distinguished architects of our day among his friends.

When the Hampshire and Isle of Wight Architectural Association was formed in 1912 Sir William Portal became its first President—a position which he continued to hold for fifteen years. It is interesting in this connection to recall the fact that the Royal Institute—with which the Hampshire Association is allied—also made its beginning with a Lay President.

In 1914 Sir William was elected an Hon.A.R.I.B.A., and from 1922 to 1929 he was a member of the Allied Societies' Conference.

In 1929 the distinction of Freeman of the City of Winchester was conferred upon Sir William—an honour which he prized most highly.

Winchester Cathedral, the Hospital of St. Cross and the Great Hall of Winchester Castle are a few of the buildings which owe much to Sir William's love, his careful thought, his wisdom and to his delightful powers of persuasion.

In the words of the Bishop of Winchester—Dr. Theodore Woods—"His was an abundant life. It was abundant in its extent."

All who had the privilege of knowing and working with Sir William will indeed cherish his memory.

A. LEONARD ROBERTS [F.]

SIR WILLIAM ORPEN, R.A.

A memorial service for Sir William Orpen, R.A., was held on Monday, 5 October, at St. James's Church, Piccadilly, at which many honorary members and members of the Institute were present, including Sir William's brother, Mr. R. Caulfeild Orpen, F.R.I.B.A., Sir Edwin Cooper, Sir Alfred Brumwell Thomas, Mr. David Barclay Niven, Mr. Maurice Webb, Mr. Vincent Harris, Mr. George Drysdale, Mr. Rudolf Dircks and Mr. D. S. MacColl.

STEPHEN SOPER [A.].

Mr. Stephen Soper, A.R.I.B.A., who died on 16 May, was only 24 years of age. He became an Associate of the Institute in 1930, but his health broke down shortly after and he was obliged to leave Messrs. Gordon & Gibbs, for whom he worked. During his studentship he showed considerable promise and his work was always appreciated by the firms by whom he was employed. His loss will be greatly regretted by the many friends he had made in his profession.

## JAMES McCURREY CABLE, F.S.I. [A.].

James McCurrey Cable, whose death occurred on 7 August, in his 84th year, after a short illness, had been a member of the Institute since 1896.

In 1891 he gained the certificate of competency to act as a District Surveyor and in the same year was elected a Fellow of the Surveyors' Institution.

He was born in Pimlico but lived all his life in Lambeth, being at one time a member of the old Lambeth Vestry.

For many years he was engaged in general practice as an architect and surveyor in London, but latterly had been occupied chiefly in the management of property and as a surveyor to the Temperance Permanent Building Society—of which his father had been one of the founders and of which he was a director for 37 years. He was also for over 50 years surveyor to the South Lambeth Building Society, having been appointed when the society first started and being actively employed on a survey only three weeks before his death.

He was an accomplished musician. Beside being for 27 years organist of the Railton Road Free Methodist Church, of which church he was the architect and one of the original Trustees, he was an orchestral instrumentalist and was one of the Committee appointed by the Assembly to compile the Methodist Free Church Tune Book, published in 1892. He was also an original member of the Handel Festival Choir and never missed taking part in a Festival until he was 75.

He leaves a widow, two sons and a daughter. He lost his eldest son (who was an Associate of the Institute) in the war.

## ARCHIE FREDERIC WICKSTEED [L.].

Mr. Archie Frederic Wicksteed, L.R.I.B.A., F.S.I., who died on 15 July, was in his 50th year. His early days were spent in South Australia whence his family came to England when his father, the late Mr. T. F. Wicksteed, C.M.G., came to the Colonial Office during the Colonial Secretaryship of the late Mr. Joseph Chamberlain.

In 1890 Mr. Wicksteed became a student at University College, London, where he remained upwards of three years and gained the Prof. Roger Smith prize for Architecture. In 1894 he entered into Articles with Messrs. Spalding and A. W. S. Cross at the conclusion of which he took up the post of Clerk of Works on a large mansion at Torquay, and later entered the office of Mr. Edward Gruning.

In 1900 he entered the office of the late Mr. T. B. Whinney, founder of the firm of Whinney, Son and Austen Hall, as managing assistant, which position he retained until 1912, during which period he also prepared quantities for many of Mr. Whinney's jobs, and in that year commenced to practise on his own account as a Quantity Surveyor at No. 8, Old Jewry, moving from thence in 1920 to 426-8, Australia House, Strand. During the period of his practising as a Quantity Surveyor, he was entrusted with the preparation of quantities and settlement of accounts for a variety of buildings, including many important branches of the Midland Bank.

On 1 January 1931 he took into partnership Mr. Harry E. Few, F.S.I., his managing assistant since 1919, and his son, Mr. F. J. M. Wicksteed. The surviving partners are continuing the practice under the existing title at Australia House.

## HAROLD WILLIAM GILBERT [L.].

After a short illness, Mr. H. W. Gilbert, L.R.I.B.A., died recently at his home in Derby at the age of 58 years. Mr. Gilbert was a native of Derby, and served his articles with Mr. G. T. Mills, and later went to Worcester, Melton Mowbray, and Loughborough. On returning to Derby he went into partnership with Mr. King in St. James's Street, on whose death he carried on the business alone until later he was joined by his younger son.

Mr. Gilbert, who specialised in all branches of domestic work, was interested in painting, and frequently exhibited water colours at the Derby Art Gallery.

## Notes

## DR. RAYMOND UNWIN ELECTED TO THE MASARYK ACADEMY OF WORK.

Dr. Raymond Unwin, P.R.I.B.A. and President of the International Federation for Housing and Town Planning, has been elected a foreign member of the Masarykova Akademie Prace (Masaryk Academy of Work), Prague, and his election has been approved by a decree of the Czechoslovakian Ministry of Foreign Affairs.

## LORD CRAWFORD'S SPEECH AT THE REGISTRATION DINNER.

A member who was present at the dinner held on 20 July to celebrate the passing of the Registration Bill has written to us pointing out that "the short and necessarily colourless allusion to Lord Crawford's speech in the JOURNAL of 8 August concealed the fact that those who were privileged to be at the dinner had listened to one of the cleverest and most amusing after-dinner speeches that it is possible to imagine."

Though, indeed, the vivacity and humour of Lord Crawford's speech and his incomparable delivery could never adequately have been translated into the fixity of

print, the brevity of our statement was made only at Lord Crawford's personal request.

## ARCHITECTURE A DEMOCRATIC ART.

A PAPER BY SIR BANISTER FLETCHER READ TO THE BRITISH COMMERCIAL GAS ASSOCIATION.

On 28 September a paper by Sir Banister Fletcher was read to the annual conference of the British Commercial Gas Association at Exeter. Sir Banister was unfortunately unable to be present owing to the illness of Lady Fletcher but Mr. H. Austen Hall, F.R.I.B.A., Consulting Architect to the Association, read his paper to the meeting. Sir Banister, quoting Bishop Creighton's remark that "architecture is the most democratic of the arts, it goes literally into the market place; it is for everybody, and rich and poor may enjoy it," pointed out how essential it was that by the provision of up-to-date equipment such as modern gas fires, water supply and lighting, life should be made economical and free from drudgery for all, and particularly for those who live in small houses where the housewife does all the work. Modern houses, he said, need not be filled with labour-saving devices, but must be intelligently planned to eliminate unnecessary work.



## HONOUR FOR SIR BANISTER FLETCHER.

The Senate of the National University of Ireland on 16 October formally conferred upon Sir Banister Fletcher the honorary degree of Master of Architecture (M.Arch.) *Honoris Causa*. The conferring of this honour happily coincides with the publication of the ninth edition of Sir Banister's *History of Architecture on the Comparative Method*.

Another distinguished recipient of this honour was Dr. J. J. Joly, D.Sc., the president of the Royal Dublin Society.

## THE PARLIAMENTARY ELECTIONS.

The following members of the Institute are standing in the coming elections:—

ALDERMAN A. C. BOSSOM [F.] as Unionist Candidate in Maidstone Division of Kent.

MAJOR J. S. COURTAULD [L.] as Unionist Candidate in the Chichester Division of West Sussex.

MR. W. H. D. CAPLE [F.] as National Labour Candidate in Newcastle Central.

## LONDON HOUSE.

## A HALL OF RESIDENCE FOR STUDENTS.

Many students from the Dominions or the Provinces have difficulty in finding a place where they can live in London with comfort and in congenial surroundings. To provide for this want, a Hall of Residence for British undergraduate and post-graduate men students from the Overseas Dominions and Colonies and from the United Kingdom has been established by the Dominion Students' Hall Trust, and opened at London House, Caroline Place, Guildford Street, London, W.C.1.

London House is close to the British Museum, the new site of the University of London and to the Architectural Association Schools. It is also close to Chancery Lane Station on the Underground Railway, from which all parts of London are easily accessible.

At present accommodation for 25 to 30 residents is available, but it is hoped before long to increase the number. Each room, equipped as a study-bedroom, is provided with a radiator for heating purposes and hot and cold water is laid on. The general accommodation includes a dining hall, common room and reading room. The charges for residence at London House are from £2 5s. per week, which include room, service, lighting, heating, baths, breakfast and dinner on weekdays, with luncheon and supper on Sundays.

Full particulars and forms for application for residence may be obtained from the Controller.

## UNIVERSITY EXTENSION LECTURES IN THE HISTORY OF ART.

## THE CENTRAL SCHOOL OF ARTS AND CRAFTS.

During the winter months on Wednesday evenings, at 6 p.m., Sir Banister Fletcher, F.S.A., will deliver a course of twenty-four lectures at the Central School of Arts and Crafts on the History of Renaissance Architecture.

## R.I.B.A. (ARCHIBALD DAWNAY) SCHOLARSHIPS, 1931-1932.

In accordance with the terms of the will of the late Sir Archibald Dawnay, the Royal Institute of British Architects have awarded one Scholarship of £75 for the

academical year 1931-1932 to Mr. J. R. Baxter, of the Liverpool School of Architecture, University of Liverpool, and one Scholarship of £50 for the academical year 1931-1932 to Mr. D. L. Couves, of the School of Architecture, Armstrong College (University of Durham), Newcastle-upon-Tyne. The work submitted by Mr. R. L. Banks, of the School of Architecture, the Architectural Association, London, and Mr. R. A. Smeeton, of the Birmingham School of Architecture, was highly commended.

Mr. J. A. Pinckheard, of the Department of Architecture, Surveying and Building of the Northern Polytechnic, London, N., who was awarded a Scholarship of £75 for the academical year 1930-1931, and Mr. Arthur Roberts, of the Liverpool School of Architecture, University of Liverpool, who was awarded a Scholarship of £50 for the academical year 1930-1931, have been granted renewals of their Scholarships for the year 1931-1932.

The Scholarships are intended to foster the advanced study of construction and the improvement generally of constructional methods and materials and their influence on design.

## THE ADVISORY COUNCIL OF THE BUILDING INDUSTRY.

## APPEAL FOR ACCELERATION OF WORKS.

The Advisory Council of the Building Industry, which includes employers' and men's representatives, recently met in London to consider the effect on the trade of existing by-laws and the necessity for expediting building operations. The meeting passed a resolution urging that because of the unemployment in the industry and the need for economic methods, local authorities should modify, wherever possible, the by-laws which "tend to restrict building enterprise."

It was further urged that because of the increasing amount of building being abandoned and the consequent growth of unemployment, the Minister of Health should encourage local authorities to proceed with all essential works and particularly to assist the private builder by easing the burden of "out-of-date by-laws."

It was also decided to send a letter to the L.C.C. asking them to expedite the work of their own London Building Act Committee and to modify the existing regulations pending legislation for improvements.

"The economy call, together with the expense of protracted building caused by out-of-date by-laws, is likely to put the unemployed in the trade up to a quarter of a million this winter," stated Mr. Maurice Webb (vice-chairman of the council). "There are 170,000 unemployed in the trade, and no fewer than 17 per cent. are in London."

## NEW BUILDING MATERIALS AND PREPARATIONS.

The Science Standing Committee wish to draw attention to the fact that information in the records of the Building Research Station, Garston, Watford, is freely available to any member of the architectural profession and suggests that architects would be well advised, when considering the use of new materials and preparations of which they have had no previous experience, to apply to the Director for any information he can impart regarding their properties and application.

## Allied Societies

[The attention of members of Allied Societies is specially called to these pages.]

### THE SOUTH-EASTERN SOCIETY OF ARCHITECTS.

#### AN EMPLOYMENT REGISTER.

"The Croydon Chapter of the South Eastern Society of Architects has opened a new Employment Register which should greatly help Employers and Employed to find each other, when needed. Members, Associate Members and Students seeking employment should make written application to Mr. George Davies of 3 Addiscombe Road, Croydon, who will forward the necessary forms. The latter should be returned, completed, and initialed by the present employer, when their names will be placed on the Register. Members are urgently asked to avail themselves of the Register when in need of Assistants. It is hoped that the other Chapters in the area will be doing likewise when the lists can be interchanged between the Chapters.

kind thoughts toward themselves from so overwhelming a number of donors.

### THE INSTITUTE OF SOUTH AFRICAN ARCHITECTS.

#### PRESENTATION TO MR. ROBERT HOWDEN, F.R.I.B.A.

At the meeting of the Central Council of the Institute of South African Architects, held on 13 April last, Mr. Robert Howden was presented with a badge of office as first President-in-Chief of the Institute and with an engraved silver salver in "appreciation of his work, over the major portion of his lifetime in the interest of the profession and the self-sacrifice of Mrs. Howden and the encouragement she had given during the period of his work on the Architects Art Committee, of which body he had been chairman for several years, on the Inaugural Board and during the two years when he was first President-in-Chief of the Institute in its final form."

The Badge of Office, the salver and a sum of money to be devoted to the establishment of a Prize Fund to be called the Howden Prize Trust Fund were all presented to Mr. Howden as a testimony of esteem from Members of the Architectural and Quantity Surveying Professions in South Africa.

At the presentation Mr. Masey, the secretary to the Fund, stated that it was with the greatest difficulty that they had been able to persuade Mr. Howden to accept any gift and that he had only agreed to do so on the condition that the greater part of the money collected should be devoted to the general service of the Institute.

Altogether £280 had been received from over 62 per cent. of the Members of the Institute. Of this £175 was to form the first portion of the Prize Fund, which it was hoped would eventually total £200. After the badge of office had been presented to him, Mr. Howden in his turn passed it on to his successor in office, Mr. W. Hawke.

In thanking for the gifts, Mr. Howden said that on an occasion such as this the recipient could be excused if his feelings were such that words in which to properly convey his emotions became difficult. He had, however, a deep happiness in accepting the documents of the Howden Prize which he trusted would be of assistance and an encouragement to the band of younger men who would follow the generous subscribers and himself. The wearing of the Badge of Office of President-in-Chief of the Institute would remain a cherished memory. The salver he accepted for Mrs. Howden and himself, not for anything they might have been able to do but as a record of the



PRESIDENTIAL BADGE OF THE INSTITUTE OF SOUTH AFRICAN ARCHITECTS

### EAST AFRICA INSTITUTE OF ARCHITECTS.

The annual dinner of the East Africa Institute of Architects was held in Nairobi on 24 July, with Mr. H. E. Henderson, F.R.I.B.A., the President, in the chair. For the first time since the foundation of the Institute, the Governor of Kenya, Sir Joseph Byrne, K.C.M.G., K.B.E., C.B., was present at this function, and besides His Excellency, His Honour the Chief Justice, Sir Jacob Barth, C.B.E., M.A., the Attorney-General, the Hon. A. D. A. McGregor, and the Mayor of Nairobi, Councillor R. F. Mayer, were among the guests.

Following the loyal toasts, Mr. H. D. Archer, F.R.I.B.A., proposed "The Royal Institute of British Architects" and explained the Institute's origin, ideals and the strong position it holds in the British Empire to-day. Mr. C. Rand Overy, F.R.I.B.A., in replying, stressed the necessity for the co-operation of members of the local Institute to help the furtherance of the ideals laid down by the R.I.B.A., and spoke of the great help that had been given to its Allied Societies, of

which the East Africa Institute was one. Proposing the toast of the latter society, Sir Jacob Barth recalled that he had had the same privilege some years ago. He traced the evolution of architecture in East Africa from the small cast-iron shacks of 20 years ago, to the five-story buildings now being erected in Nairobi, and congratulated the local architects on the efforts of the last few years which had seen Nairobi develop from a tin dorp into a town with claims to noteworthy building features, for which the members of the Institute were responsible. Mr. Henderson, briefly replying, thanked Sir Jacob and spoke of the beginnings of the Institute in 1913, its adjournment during the war and its continuation, pursuing its ideals for the advancement of architecture in the

Colony and helping its students, to which end a small library of valuable books had been got together.

The toast of "The Guests" was proposed by Mr. A. E. Wevill, F.S.A., responded to by the Mayor, and seconded by Mr. A. C. Tannahill, President of the Associated Chamber of Commerce. Speaking as the oldest inhabitant in point of residence, the Mayor said that it required a great deal of imagination to take a bit of the African veldt and build a capital upon it. That is what the architects had done for Nairobi and were now doing for the rest of Eastern Africa.

Following the speeches, the company adjourned to the lounge, where an impromptu concert brought the evening to a successful end.

## Final Examination

### ALTERNATIVE PROBLEMS IN DESIGN FOR THE YEAR ENDING 31 DECEMBER 1932

#### Instructions to Candidates.

1. The drawings, which should preferably be on uniform sheets of paper of not less than Imperial size, must be sent to the Secretary of the Board of Architectural Education, Royal Institute of British Architects, 9 Conduit Street, W.1, on or before the dates specified below.

2. Each set of drawings must be signed in ink by the author, AND HIS FULL NAME AND ADDRESS, and the name of the school, if any, in which the drawings have been prepared, must be attached thereto.

3. All designs, whether done in a school or not, must be accompanied by a declaration from the student that the design is his own work, and that the drawings have been wholly executed by him. In the preparation of the design the student may profit by advice.

4. Drawings for subjects (a) are to have the shadows projected at an angle of 45° in line, monochrome, or colour. Drawings in subjects (b) are to be finished as working drawings. Lettering on all drawings must be of a clear, scholarly, and unaffected character.

N.B. 5. After a design has been approved it may be re-submitted together with the specified working drawings on any of the dates for submission of drawings given below.

N.B. 6. All candidates taking the Final Examination in 1932 and subsequent years will be required to include in the four Testimonies of Study for which they must secure approval before being admitted to the Examination, at least one of the problems involving an acoustical treatment. Where a reverberation table is asked for it should be as complete as possible and the reverberation formula should be quoted. Acoustic diagrams showing the reflection of sound beams should be to a scale of one-eighth of an inch to a foot. The two subjects set for 1932 which may be treated acoustically are Problems Nos. CXXIV and CXXVII. A list of articles and books on the subject to guide candidates in obtaining the necessary information may be obtained free on application to the Secretary R.I.B.A.

#### CXXIII.

(a) *A Motor Coach Inn.* Long distance motor coaches have created a new type of inn which differs considerably from the country inn of the past. The requirements of such an inn are as follows:—

Parking space for six charabancs and ten cars, small garage and repair shop, filling station, all to have convenient access and circulation from the main road.

The inn itself must have a small private bar and public bar and a large restaurant and tea-room to seat 120 persons. The restaurant should overlook a garden. Ample service accommodation should be given for the provision of light meals. Cloak and lavatory accommodation. The manager's apartments will consist of small office, living-room, kitchen, etc., six bedrooms, some of which may be in the roof.

It should be borne in mind that in the winter the motor traffic is greatly reduced and the restaurant will be closed for several months.

The site is a large field along the road, and as much land as necessary may be used.

*Drawings required:—*

One-sixteenth scale block plan. Plans of all floors, sections and elevations one-eighth scale. Half-inch detail of a portion of the main front.

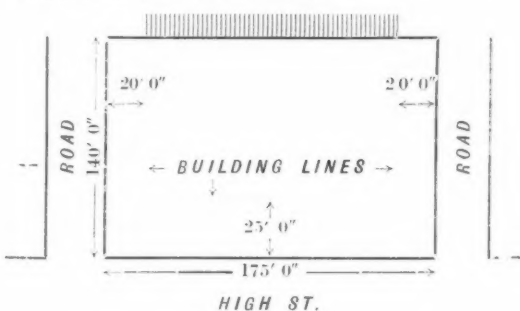
(b) *Working Drawings for a Motor Coach Inn.* The design for a Motor Coach Inn may, after it has been approved, be re-submitted with the addition of one-eighth inch scale plans showing construction, and the roof truss in Restaurant drawn to half-inch scale.

#### CXXIV.

In accordance with instruction to candidates No. 6 (above) this problem may be treated acoustically.

(a) *A Small Town Hall in a County Town.*

*Site:* The site is rectangular with a frontage of 175 feet to the High Street, and a depth of 140 feet. There are no rights of lights on the back boundary.



*Accommodation:* The following rooms are required of approximately the size indicated:—

(A) Council Suite.	sq. ft.
(1) Council Chamber .. .. .	1100
(2) Committee Room No. 1 .. .. .	600
(3) Committee Room No. 2 .. .. .	400
(4) Mayor's Parlour with Lavatory .. .. .	300
(5) Members' Room (Male) .. .. .	300
(6) Members' Room (Female) .. .. .	150

	sq. ft.
(7) Waiting Room .. .. .	150
(8) Members' Lavatory (Male)	
(9) Members' Lavatory (Female)	
<b>(B) Town Clerk's Department.</b>	
(1) Town Clerk's Room .. .. .	300
(2) Assistant Town Clerk's Room .. .. .	200
(3) General Office .. .. .	400
(4) Conveyancing Room .. .. .	200
(5) Typists .. .. .	200
(6) Spare .. .. .	150
<b>(C) Medical Officer of Health.</b>	
(1) Medical Officer of Health Private .. .. .	300
(2) Assistant Medical Officer of Health .. .. .	200
(3) General Office .. .. .	300
(4) Sanitary Inspectors .. .. .	200
(5) Health Visitors .. .. .	250
(6) Typists .. .. .	150
(7) Spare .. .. .	150
<b>(D) Education Department.</b>	
(1) Education General Office .. .. .	250
(2) Education Secretary .. .. .	150
<b>(E) Accountant's Department.</b>	
(1) Accountant's Private .. .. .	300
(2) General Office .. .. .	450
(3) Rates Office .. .. .	500
(4) Internal Audit .. .. .	200
(5) Costing Clerk .. .. .	150
(6) Typists .. .. .	150
(7) Spare .. .. .	150
<b>(F) Surveyor's Department.</b>	
(1) Surveyor's Private .. .. .	300
(2) Assistant Surveyor .. .. .	200
(3) General Office .. .. .	400
(4) Drawing Office .. .. .	400
(5) Building Inspector .. .. .	200
(6) Plan Room .. .. .	100
(7) Typists .. .. .	150
(8) Spare .. .. .	150
<b>(G) Weights and Measures.</b>	
Two Rooms .. .. . each	200
<b>(H) Caretaker.</b>	
Living Room, Scullery, Larder, Store, Bath, W.C. and 2 Bedrooms.	
<b>(I) Miscellaneous.</b>	
(1) Two Strong-Rooms 100 square feet each, for each of Departments B, E and F. One should be in the Basement and one adjacent to the Department.	
(2) Boiler House and Fuel Store.	
(3) Male and Female Staff Lavatories.	
(4) Telephone Room.	
(5) Enquiry Office near Main Entrance.	
The Council Suite should be on the First Floor. The Town Clerk's Department should be adjoining. The Accountant's Department should be on the Ground Floor, with the Rates Office easily accessible by the public.	
The acoustics of the Council Chamber should be carefully considered.	
<b>Drawings required :—</b>	
Plan of each floor .. .. .	one-sixteenth scale
Three Elevations .. .. .	one-sixteenth scale
Two Sections .. .. .	one-sixteenth scale
Portion of Front Elevation .. .. .	half-inch scale
Reverberation Table for Council Chamber.	
<b>(b) Working Drawings for a Small Town Hall in a County Town.</b> The design for a Small Town Hall may, after it has	

been approved, be re-submitted with the addition of complete working drawings of the Council Chamber to half-inch scale, together with a sheet of full-size details.

## CXXV.

(a) *An Archway Connecting two Thoroughfares.* A railway, carried upon semi-circular arched brick construction, passes through the business quarters of a town, and arrangements have been made whereby one of the Archways is to be used to connect two existing thoroughfares, which run parallel with the railway.

The Archway is 60 feet deep from end to end, 60 feet wide, and 45 feet high from the ground to the soffit of the semicircle at the crown.

A public right of way for foot passengers 20 feet wide has been granted by the Railway Company down the centre of the Archway, of a minimum height of 20 feet, which may be increased at the discretion of the designer. The Railway Company propose to utilise the remaining space for use as shops, workshops, etc.

It is considered desirable that the new structure—the skeleton of which is to be of steel—should be as independent as possible from the existing brickwork on account of vibration, and no rights of support for the steel construction upon their brickwork is granted by the Railway Company.

Particular attention must be given to lighting and ventilation.

The Railway Company are exempt from the requirements of the local Bye-laws.

**Drawings required :—**

Plans of floors.

Longitudinal and Cross Sections.

Elevation of one end of the arched opening towards the existing thoroughfare to one-eighth inch scale. Detail of the main entrance arch and one shop bay to half-inch scale.

(b) *Working Drawings for an Archway Connecting Two Thoroughfares.* The design for an Archway Connecting Two Thoroughfares may, after it has been approved, be re-submitted with the addition of working drawings consisting of complete half-inch details of one of the Shops, which is to be designed for the sale of boots and shoes, together with a sheet of full-size details.

## CXXVI.

(a) *A Design for a Housing Scheme.* An industrial firm proposes to erect a number of houses for skilled workmen on the outskirts of a small town. The building site is rectangular; the north and south boundaries each measure 600 feet—the east and west boundaries each 475 feet; the ground falls 8 feet at an even gradient from north to south, and is bounded by secondary roads of which that on the south is the most important. A recreation ground is provided by the firm elsewhere.

The following housing accommodation is to be provided :—

(i) Twelve houses of parlour type with three bedrooms and a floor area not exceeding 920 feet super.

(ii) Fifty-two houses of non-parlour type with three bedrooms and a floor area not exceeding 820 feet super.

(iii) Four houses of non-parlour type with two bedrooms.

**Drawings required :—**

Lay-out plan to one five-hundredth scale, showing buildings, roads, paths, gardens, etc.

One-sixteenth inch scale plans, elevations and sections, sufficient to show each type of house and method of grouping.

(b) *Working Drawings for a Housing Scheme.* The design for a Housing Scheme may, after it has been approved, be re-submitted with the addition of :—

(i) Complete working drawings to half-inch scale, showing plans of each floor, section and elevations of one parlour type cottage.

(ii) Half-inch scale section through roadway, showing method of construction.



- (iii) Drainage plan of complete site to one five-hundredth scale, showing direction and size of drains on the "combined" system.

(NOTE.—It may be assumed that a main sewer exists in all the roads surrounding the site.)

### CXXVII.

In accordance with Instructions to Candidates No. 6 (above), this problem may be treated acoustically.

(a) *A Theatre Club.* A society having as its main function the production of experimental plays proposes to build its own premises. The accommodation required is as follows :—

Miniature theatre to seat 350 persons, 50 of which should be in a gallery. A small but complete stage is to be provided with at least four dressing-rooms and lavatory accommodation, etc.

The entrance to the theatre is through a large lounge hall with booking and enquiry office, which also gives access to the club portion of the premises.

The club rooms are to be: Sitting-room, card-room, writing-room, restaurant, bar, and also a bar in connection with the theatre. Kitchens, servants' quarters (no bedrooms), room for night watchman, general and private office.

Cloakrooms for theatre and separate cloaks for the club must be provided.

NOTE.—As this theatre is not for public performances some of the rooms may be placed above the auditorium.

*Site.* 40 Feet by 150 feet. Roads at front and back on the narrow frontages. Party walls at the sides from which no light can be obtained.

*Drawings required :—*

Plans, two sections and front elevation to one-eighth scale. Half-inch detail of proscenium arch.

An acoustic diagram showing propagation of sound from stage on long section is required.

(b) *Working Drawings for a Theatre Club.* The design for a Theatre Club may, after it has been approved, be re-submitted with the addition of complete working drawings of the auditorium and stage to half-inch scale.

### CXXVIII.

(a) *A Maternity and Child Welfare Clinic.*

*Site.* The site is level and rectangular with a frontage to a roadway on the east side measuring 160 feet and is 130 feet deep. The building line is 30 feet from the boundary.

*Accommodation.* The following is the accommodation, required with approximate areas :—

	sq. ft.
(1) Waiting Hall .. .. .	1000
(2) Doctor's Consulting Room .. .. .	180
(3) Operating Theatre .. .. .	200
(4) Recovery Ward (adjoining No. 3) .. .. .	330
(5) Dental Theatre .. .. .	180
(6) X-Ray Room .. .. .	150
(7) Orthopaedic Room .. .. .	150
(8) Minor Ailments Room .. .. .	120
(9) Dark Room (adjoining No. 8) .. .. .	25
(10) Sale of Food Room .. .. .	100
(11) Weighing Room .. .. .	150
(12) Nurses Room .. .. .	150
(13) Laboratory .. .. .	100
(14) Office .. .. .	150
(15) One W.C. and Lavatory Basin for each of the following : —Male Patients, Female Patients, Male Staff, Female Staff. One W.C., Bath and Basin opening off the Recovery Ward and the Dental Theatre.	
(16) Pram shelters for 60 perambulators.	
(17) Heating Chamber and Fuel Store.	

*Requirements.* Good lighting and ventilation. Ease of supervision. No. 11 above should communicate directly with No. 2, and Nos. 8 and 10 should be close to these. Patients should be able to leave the building from this group of rooms, and also Nos. 3 and 5, without returning to the Waiting Hall. The building should be of a single storey.

*Drawings required :—*

Plan of Ground Floor to one-eighth inch scale.

Two elevations to one-eighth inch scale.

Two Sections to one-eighth inch scale.

Detail of Main Elevation to half-inch scale.

(b) *Working Drawings for a Maternity and Child Welfare Clinic.* The design for a Maternity and Child Welfare Clinic may, after it has been approved, be re-submitted with the addition of working drawings consisting of complete internal details to half-inch scale together with a sheet of full-size details.

*Dates for the Submission of Designs in 1932.*

Subject CXXIII	29th Feb.	Subject CXXVI	31st Aug.
Subject CXXIV	29th April	Subject CXXVII	31st Oct.
Subject CXXV	30th June	Subject CXXVIII	30th Dec.

### R.I.B.A. PROBATIONERS.

During the month of August, 1931, the following were registered as Probationers of the Royal Institute :—

BENNETT : MAURICE VAUGHAN, 9 Russell Gardens, Golder's Green, N.W.11.
BEVIS : FREDERICK EDWARD MEDGLEY, 50 St. Mary's Road, Prittlewell, Southend-on-Sea.
BRUNDLE : KENNETH ALFRED, The Stores, Nevendon Road, Vange, Pitsea, Essex.
BUCKLEY : SYDNEY, 190 Huddersfield Road, Oldham.
BURDEN : STANLEY ERNEST, 145 Marlborough Road, Oxford.
CHEALE : CYRIL JAMES, 49 Hamfrith Road, E.15.
EDWARDS : JAMES, Sunny Side, Gwernymynydd, Mold.
ELSEY : FRANK ERNEST, "Highlands," Carlingford Drive, Westcliff-on-Sea, Essex.
GOWER : RICHARD FOOTE, National Provincial Bank, Ltd., Bank House, Wellington, Somerset.
HESLOP : CLARENCE LEISTER, 24 Oakland Avenue, West Hartlepool.
LOCKERBIE : JAMES NISBET, 3 Blinkbonny Crescent, Blackhall, Edinburgh.
MORRIS : WILLIAM ROWLAND, c/o Edward C. Tasker, Harcourt Chambers, St. Nicholas Cliff, Scarborough, Yorks.
MYERS : JOSEPH CALEB, 101 Milford Drive, S. Levenshulme, Manchester.
OGILVIE : JOHN, 67 Cluny Gardens, Edinburgh.
RAMPTON : THOMAS LEWIS, 36 Pinhoe Road, Exeter, Devon.
RANSOM : CHARLES TREVOR, "Westbury," Winchester Avenue, Penylan, Cardiff.
SHAPLEY : ROBERT ERNEST, "The Gables," Heyes Lane, Alderley Edge, Cheshire.
SWEATMAN : HECTOR HENRY CECIL, 7 Norwood Street, Ashford, Kent.
WALSH : ROY FRANCIS, 53 Highfield Lane, Southampton.
WARNOCK : RONALD MCNEILL, c/o J. D. Gordon, 26 Corn Market, Belfast.

## A VISIT TO ITALY.

The Foreign Work Committee of Leplay House is arranging to take a group to Italy during the coming Christmas vacation. Rome and Naples will be the centres from which Ostia, Tusculum, Herculaneum, Pompeii, Paestum and other places of interest from the archaeological, historical and sociological point of view will be visited. Mr. W. M. Keesey, M.C., A.R.I.B.A., will direct the studies with the help of local specialists. Miss Margaret Tatton, F.R.G.S., will be hostess.

For full particulars write to Miss Tatton, Director, Foreign Work Committee, Leplay House, 65 Belgrave Road, Westminster, S.W.1.

## Notices

### THE INAUGURAL GENERAL MEETING, MONDAY, 2 NOVEMBER 1931, AT 9 P.M.

The Inaugural General Meeting of the Session 1931-32 will be held on Monday, 2 November 1931 at 9 p.m., for the following purposes:—

To read the Minutes of the Fifteenth General Meeting of the Session 1930-31 held on 15 June 1931; formally to admit members attending for the first time since their election.

Dr. Raymond Unwin, President, to deliver the Inaugural Address of the Session.

### POPULAR LECTURES ON ARCHITECTURE.

As a part of the educational work of the R.I.B.A. the Council have arranged a series of popular lectures on Architecture to take place on Saturday afternoons during the Autumn in the R.I.B.A. Meeting Room.

The lectures are non-technical in character and are open free to the public.

The two remaining lectures of the series are as follows:

*Saturday, 24 October 1931, at 3 p.m.*—"Tendencies in very Modern Buildings," by Mr. A. S. G. Butler, F.R.I.B.A. Chairman: Sir Richard Paget, Bart., Hon. Associate R.I.B.A.

*Saturday, 31 October 1931, at 3 p.m.*—"The Uses of an Architect," by Mr. H. B. Creswell, F.R.I.B.A. Chairman: Mr. Charles Marriott, Hon. Associate R.I.B.A.

### THE ARCHITECTS' CONFERENCE 1932.

The Annual Conference of the R.I.B.A. and Allied Societies will be held in Manchester from 15 to 18 June 1932.

### EXHIBITIONS IN THE R.I.B.A. GALLERIES.

1. Designs by Students of Schools of Architecture recognised for exemption from the R.I.B.A. Final Examination, 14 to 20 October (inclusive), 10 a.m. to 8 p.m. [Saturday 10 a.m. to 5 p.m.].

2. Designs by Students of Schools of Architecture recognised for exemption from the R.I.B.A. Intermediate Examination, 24 to 30 October (inclusive), 10 a.m. to 8 p.m. [Saturday 10 a.m. to 5 p.m.].

### DRAFT AGREEMENT BETWEEN A LOCAL AUTHORITY AND A FIRM OF ARCHITECTS.

Enquiries are frequently received from both architects and local authorities as to whether the Institute publishes any standard precedent for form of agreement for use between an architect and a local authority.

Mr. W. E. Watson, the Hon. Secretary of the Practice Standing Committee, has, at the request of the Committee, drafted a form to meet this demand, and this draft has now been approved by the Practice Committee and the Council.

Copies can be obtained on application to the Secretary R.I.B.A.

### MEMBERSHIP OF THE R.I.B.A.

#### THE LICENTIATE CLASS.

The revised Byelaws of the Royal Institute of British Architects have received the approval of His Majesty's Privy Council, and applications may now be sent in for membership of the R.I.B.A. in the Licentiate Class. Full information and the necessary forms will be sent on application being made to the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### ASSOCIATES AND THE FELLOWSHIP.

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 4 January 1932, they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 7 November 1931.

### LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (ciii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

### OVERSEAS APPOINTMENTS.

Members contemplating applying for appointments overseas are recommended to communicate with the Secretary R.I.B.A., who will supply them with any available information respecting conditions of employment, cost of living, climatic conditions, etc.

### COMPOSITION OF MEMBERS' SUBSCRIPTIONS FOR LIFE MEMBERSHIP.

The attention of Members is drawn to the scheme for compounding subscriptions for Life Membership which was approved by the General Body at the Business Meeting held on Monday, 5 December 1927.

Fellows, Associates and Licentiates of the Royal Institute may become Life Members by compounding their respective annual subscriptions on the following basis:—

For a Fellow by a payment of £73 10s. (70 guineas).

For an Associate or Licentiate by a payment of £44 2s.

(42 guineas), with a further payment of £29 8s. on being admitted as a Fellow.

Provided always that in the case of a Fellow or Associate the above compositions are to be reduced by £1 1s. per annum for every completed year of membership of the Royal Institute after the first five years, and in the case of a Licentiate by £1 1s. per annum for every completed year of membership of the Royal Institute.

#### NEW CLASSES OF RETIRED MEMBERS.

Under the provisions of the revised Byelaw No. 15 applications may now be received from those members who are eligible for transfer to the class of "Retired Fellows," "Retired Associates," or "Retired Licentiates."

The revised Byelaw is as follows:—

"Any Fellow, Associate or Licentiate who has reached the age of fifty-five and has retired from practice may, subject to the approval of the Council, be transferred without election to the class of 'Retired Fellows,' 'Retired Associates,' or 'Retired Licentiates,' as the case may be, but in such case his interest in, or claim against the property of, the Royal Institute shall cease. The amount of the annual subscription payable by such 'Retired Fellow,' 'Retired Associate' or 'Retired Licentiate' shall be £1 1s. 6d., or such amount as may be determined by resolution of the Council, excepting in the case of those who have paid subscriptions as full members for thirty years, and who shall be exempt from further payment. A 'Retired Fellow,' 'Retired Associate,' or 'Retired Licentiate' shall have the right to use the affix of his class with the word 'Retired' after it, shall be entitled to receive the 'JOURNAL' and *Kalendar*, shall be entitled to the use of the Library, and shall have the right to attend General Meetings, but shall not be entitled to vote. A 'Retired Fellow,' 'Retired Associate' or 'Retired Licentiate' shall not engage in any avocation which in the opinion of the Council is inconsistent with that of architecture. Nothing contained in this Byelaw shall affect the rights of persons who at the date of the passing of this Byelaw are members of the classes of 'Retired Fellows' and 'Retired Members of the Society of Architects.'"

## Competitions

#### R.I.B.A. NEW PREMISES.

The R.I.B.A. invite architects, being Members or Students of the R.I.B.A., or of the Allied and associated Societies, to submit, in competition, designs for new premises and headquarters to be erected on a site in Portland Place and Weymouth Street, London, W.1.

##### Jury of Assessors:

Mr. Robert Atkinson [F].  
Mr. Charles Holden [F].  
Mr. H. V. Lanchester [F].  
Sir Giles Gilbert Scott, R.A. [F].  
Dr. Percy S. Worthington, F.S.A. [F].

Premiums: £500 and a further £750 to be awarded according to merit.

Last day for receiving designs: 31 March 1932.

Conditions of the competition and answers to questions

have been circulated to Members, or may be obtained on application to the Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

#### BIRKDALE: JUNIOR AND INFANTS' SCHOOL.

The Corporation of the County Borough of Southport invite architects, practising or residing in the County of Lancashire, to submit, in competition, designs for a new Junior and Infants' School to be erected at Farnborough Road, Birkdale.

Assessor: Mr. Francis Jones [F].

Premiums: £100, £75 and £50.

Last day for receiving designs: 23 November 1931

Last day for questions: 26 September 1931.

#### CARDIFF: TUBERCULOSIS HOSPITAL.

The Welsh National Memorial Association invite architects of British nationality to submit, in open competition, designs for a Tuberculosis Hospital of 250 beds, to be erected at Hayes Farm, Sully, near Cardiff.

Assessors: Mr. C. Ernest Elcock [F].

Mr. T. Alwyn Lloyd [F].

Premiums: £400, £300, £175 and £100.

Last day for receiving designs: 31 October 1931.

Last day for questions: 1 August 1931.

#### LIVERPOOL: TWO NEW SCHOOLS.

The President has nominated Mr. E. Bertram Kirby, O.B.E. [F.], and Mr. Maurice E. Webb, D.S.O., M.C. [F.], as assessors in the above competitions.

(Conditions have not yet been drawn up.)

#### LIVERPOOL: NEW ORPHANAGE.

The Committee of the Liverpool Orphanage invite architects who are resident or whose principal offices are within a ten mile radius from Liverpool Town Hall, to submit, in competition, designs for a new Orphanage to be built in Woolton Road, Wavertree.

Assessor: Mr. A. H. Moberly [F].

Premiums: £200, £100 and £50.

Last day for receiving designs: 8 December 1931.

Last day for questions: 1 September 1931.

#### NORWICH: NEW MUNICIPAL OFFICES.

The Corporation of the City of Norwich invite architects to submit, in open competition, designs for new Municipal Offices to be erected on a site fronting St. Peter Street, Bethel Street and St. Giles Street.

Assessor: Mr. Robert Atkinson [F].

Premiums: £500 and £700 to be divided between the authors of the next three designs in order of merit.

Last day for receiving designs: 1 March 1932.

Last day for questions: 2 November 1931.

Conditions of the competition may be obtained on application to Mr. Noel B. Rudd, Town Clerk, Guildhall, Norwich. Deposit £1 1s.

#### SCARBOROUGH: NEW HOSPITAL.

The President has nominated Mr. H. M. Fairweather [F.] as assessor in the above competition.

(Conditions have not yet been drawn up.)

## SOUTHAMPTON: GIRLS' GRAMMAR SCHOOL.

The Governors of the Girls' Grammar School, Southampton, invite architects to submit, in open competition, designs for a new Grammar School to be erected at Hill Lane and Bellemoor Road.

Assessor: Mr. Sydney Tatchell (Vice-President R.I.B.A.).

Premiums: £150, £100 and £50.

Last day for receiving designs: 24 November 1931.

Last day for questions: 26 August 1931.

## WALTHAMSTOW: TOWN HALL AND MUNICIPAL BUILDINGS.

The Corporation of the Borough of Walthamstow invite architects to submit, in open competition, designs for a new Town Hall and Municipal Buildings.

Assessor: Mr. H. Austen Hall [F.].

Premiums: £500, £300, £200 and £100.

Last day for receiving designs: 31 December 1931.

Last day for questions: 30 September 1931.

## Members' Column

## AMALGAMATION OF PRACTICES.

MR. J. ARTHUR SMITH [F.] has bought the practice of the late Mr. John Love [L.], and will carry on the practice at Fleet as a branch of his firm, Wallis and Smith, at 8 Cross Street, Basingstoke.

## NEW PARTNERSHIP.

MR. GILBERT H. COTTON, A.R.I.B.A., of 78 Dean Street, Soho Square, W.1, and 27-28 Market Place, Reading, has taken into partnership Mr. Edwin J. Liddle, L.R.I.B.A., and the practice will be carried on as before under the name of Cotton and Liddle at the above addresses.

MR. FRANK J. POTTER [F.] has entered into partnership with Mr. Felix Goldsmith [A.] and Mr. Humphrey Goldsmith. The address of the firm is Messrs. Frank Potter and F. and H. Goldsmith, 1 Verulam Buildings, Gray's Inn, W.C.1. (Telephone Chancery 75271).

## OFFICE ACCOMMODATION.

A.R.I.B.A. vacating part use of well-appointed offices, W.C.1, vacancy occurs at same rental. Lift. Ideal centre.—Apply Box No. 1,031, c/o The Secretary R.I.B.A.

A FELLOW offers the use of a large furnished office in the Bloomsbury district, telephone and clerical services available.—Reply to Box No. 1981, c/o Secretary R.I.B.A.

## ACCOMMODATION TO LET.

A FELLOW wishes to let one furnished room in his suite of offices at Westminster. Clerical services and telephone included, if desired. Apply Box 2891, c/o The Secretary R.I.B.A.

FELLOW of Institute practising in Bloomsbury offers vacant office with separate entrance at a rental of £90 per annum, including heating, lighting and cleaning. Part of rent could be worked off in architectural assistance. Clerical assistance and telephone service could be arranged if desired. Prospect of succession to practice. Apply Box 2591, c/o The Secretary R.I.B.A.

## PARTNERSHIP WANTED.

A.R.I.B.A. desiring partnership offers services with early view to same. Wide London experience over 30 years. Highest references. Small capital available.—Reply to Box No. 2291, c/o Secretary R.I.B.A.

## A.B.S. INSURANCE DEPARTMENT.

HOUSE PURCHASE SCHEME  
(for property in Great Britain only).

*Further Privileges now Available.*

The Society is able, through the services of a leading Assurance Office, to assist an Architect (or his client) in securing the capital for the purchase of a house for his own occupation, on the following terms:—

## AMOUNT OF LOAN.

Property value exceeding £666, but not exceeding £2,500, 75 per cent. of the value.

Property value exceeding £2,500, but not exceeding £4,500, 66⅔ per cent. of the value.

The value of the property is that certified by the Surveyor employed by the Office.

N.B.—Legal costs and survey fees, and, in certain cases, the amount of the first quarter's premium payment will be advanced in addition to the normal loan.

## RATE OF INTEREST.

In respect of loans not exceeding £2,000 5½ per cent. gross

" " in excess of " 5¾ " "

## REPAYMENT.

By means of an Endowment Assurance which discharges the loan at the end of 15 or 20 years, or at the earlier death of the borrower.

## SPECIAL CONCESSION TO ARCHITECTS.

In the case of houses in course of erection, it has been arranged that, provided the Plan and Specification have been approved by the Surveyor acting for the Office, and the amount of the loan agreed upon, and subject to the house being completed in accordance therewith, ONE HALF of the loan will be advanced on a certificate from the Office's Surveyor that the walls of the house are erected and the roof on and covered in.

NOTE.—Since 1928, over £50,000 has been loaned to architects under this scheme, and as a result over £600 has been handed to the Benevolent Society.

If a quotation is required, kindly send details of your age next birthday, approximate value of house and its exact situation, to the Secretary, A.B.S. Insurance Department, 9 Conduit Street, London, W.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

## R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1931: 7, 21 November; 5, 19 December.—1932: 9, 23 January; 6, 20 February; 5, 19 March; 2, 16, 30 April; 14 May; 4, 18 June; 9 July; 6 August; 10 September; 20 October.



